SQUARE DANCING

APRIL, 1982

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SQUARE DANCERS VISIT GREEK ISLANDS

TRAVEL ISSUE

(see page 16)

official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY



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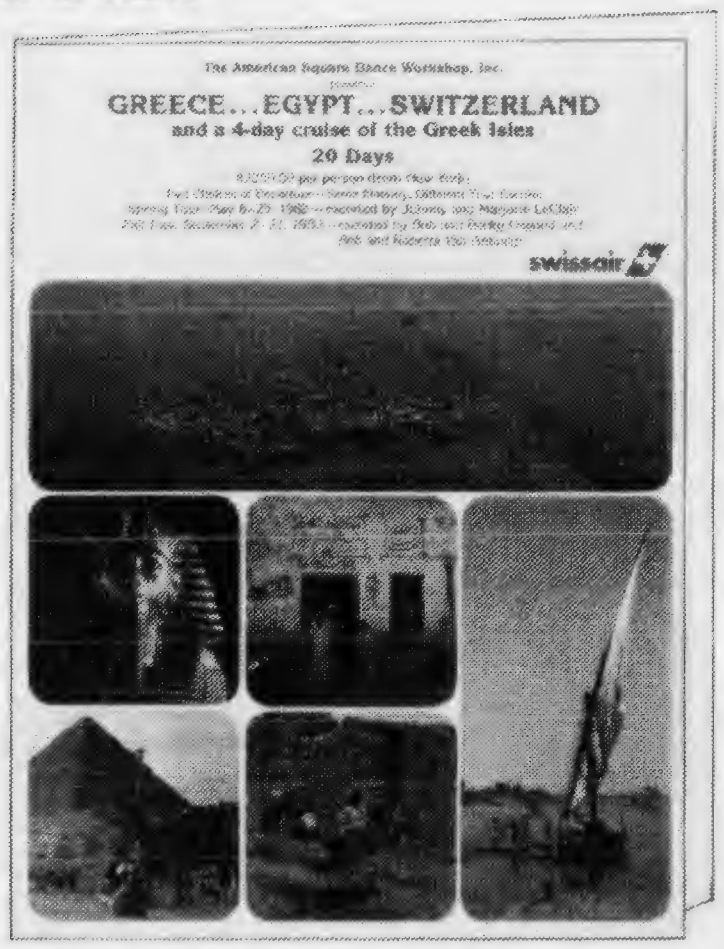
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I am 72 years old and to me square dancing is the greatest thing that has ever happened. I will continue to dance for at least 10 to 15 years (God willing) and will also never drop your magazine.

Carl D. Wind
San Bruno, California

Dear Editor:

Your reviewer of records in a recent column stated, "I question a title that offers 'Hell Bent Whiskey Bound' when the activity tries to portray square dancing as a family activity." He is to be commended for his stand. I am editor of The Grapevine Newsletter for the Northeast Florida Square Dancers Association, president of a local club and am learning to be a caller. I feel all people responsible for publications of our hobby have a great responsibility to uphold the wholesome image we try to project to the non-dancing public. You have fulfilled your responsibility. We use articles from SQUARE DANCING Magazine with your reprint policy. Thanks for keeping your publication quality high.

Paul Walker
Jacksonville, Florida

Dear Editor:

My wife and I enjoy your magazine, almost as much as square dancing itself!

John Bennett
Colorado Springs, Colorado

Dear Editor:

I thought you would be interested in the tremendous response I received from the letter I wrote regarding Open Heart Surgery and Square Dancing, which appeared in your November magazine. I heard from 30 people all over the country, including Alaska, and through them of many, many more who are dancers in their clubs. Some of these dancers started back dancing 3½ weeks after surgery; another walked 10 miles in a "Walk for Life" marathon just nine weeks after surgery and went back to dancing in two months. Their doctors all unconditionally have approved of their dancing, many saying it was the most remarkable type of therapy they had ever experienced. Some dancers and callers have suggested we organize a national club, with

Please see **LETTERS,** *page 63*

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OFFICIAL PUBLICATION
OF
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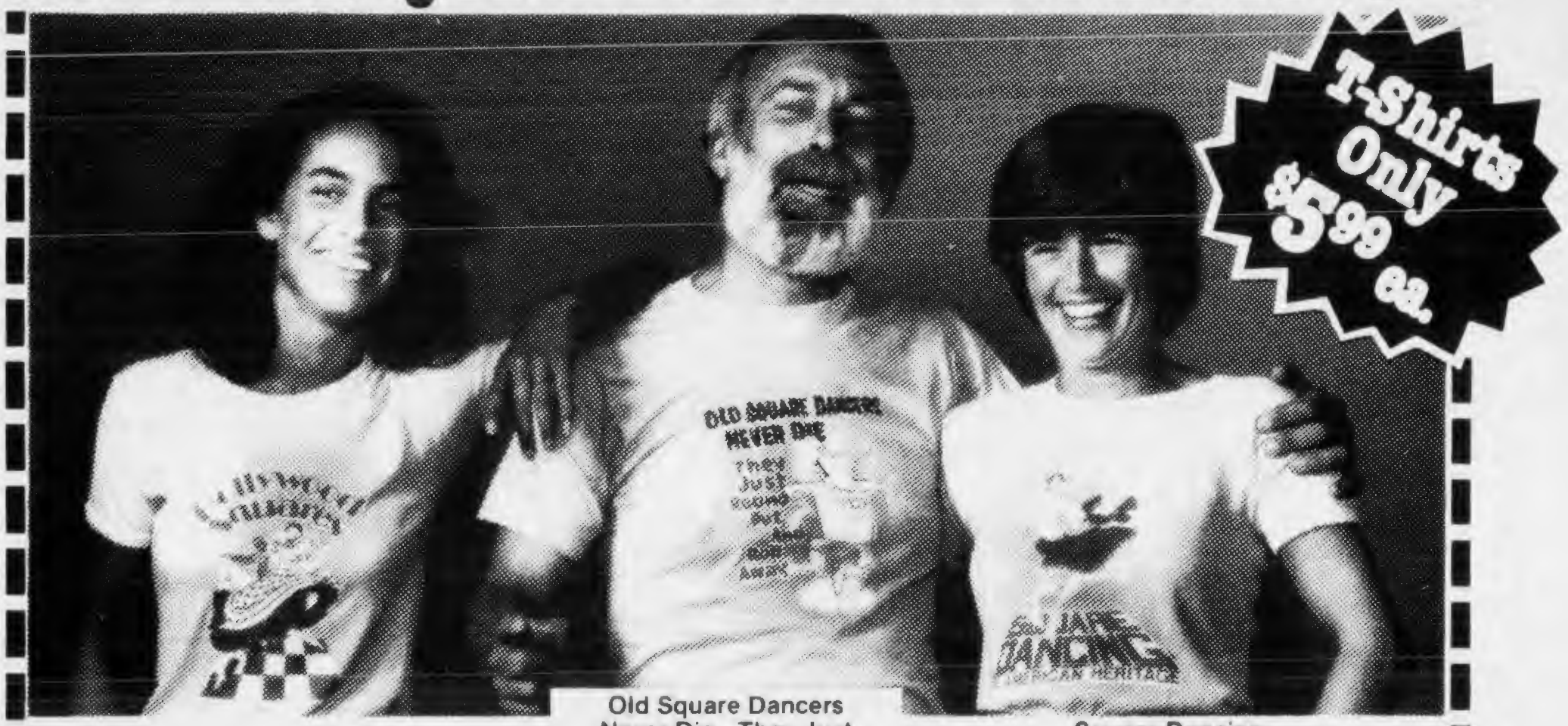
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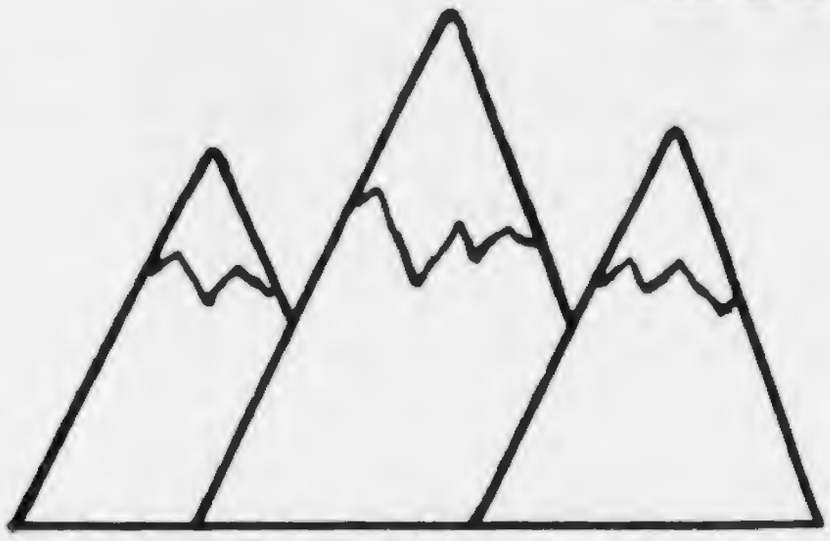
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April, 1982

ANYONE FOR TRAVEL? The square dance world during this past few years has become very tour conscious. Where at one time a knothead trip by a square or two was big news, today we see whole clubs taking off for Hawaii and the Bahamas, for cruises on the Caribbean or along the Pacific Coast and even longer junkets to Europe, the Orient, New Zealand and Australia. This month we focus on square dance travel in the 80's — starting on page 16. . . . Sadly we see the passing of an era as Bob Newcomb closes the doors on his plant that has produced quality sound systems for callers for more than three decades. He will be missed. . . . This month will mark the largest gathering of square dance callers ever, with more than 1,300 heading for Callerlab's Convention in Reno, Nevada. Dancers: don't overlook the opportunity to tell your caller how you feel about the state of the square dance world. He's your representative to this phase of the activity.

Folk Dance Campaign

LATER THIS MONTH square dancers representing every state in the nation are scheduled to converge on Washington, D.C. for one gigantic thrust in the continuing drive to have square dancing recognized as this country's national folk dance.

On the evening of April 27, square dancers will play host to our senators and congressmen at a reception that, naturally enough, will include a square dance. Dave Taylor, Chairman of the Board of Callerlab, is set to do a few tips to involve our lawmakers and convince them of the wholesomeness, joy and friendliness that this activity has to offer. It's all a part of seeking the affirmative support for HJR151 and SJR59 which are bills that designate the square dance to be the national folk dance of the U.S.A. The latter companion bill passed the Senate last September.

☆ ☆ ☆

Why all the fuss? What difference will it make if square dancing is officially recognized or not? "We care," say the sponsors — the square dancers who have been working on this project for a dozen years or so and who hope they will soon be witnessing a successful climax to the campaign. With official recognition, many doors can and will be opened for square dancing — the sponsors believe. Access to facilities in which to dance, a more general acceptance in our schools and a greater public awareness of the activity which truly has been a part of American life since this country's birth more than 200 years ago are all sought after rewards.

☆ ☆ ☆

Of course, when anything of this nature begins to attract attention, you're bound to hear rumbles of dissent. But who can object to legislation supporting *square dancing?* Perhaps those who feel other forms of dance are more deserving. One such objection surfaced recently in newspapers across the country and a stack of clippings covered our desk in short order. The column was by a William Raspberry, a syndicated columnist for the Washington Post writers' group. Tongue in cheek, perhaps, writer Raspberry referred to the bill (introduced last fall by Senate Minority leader, Robert Byrd) as just possibly "the major political-legislative-cultural story of the year."

"It is impossible to suppose," says Raspberry "that people for whom folk dancing means an Irish jig could be happy with this bit of terpsichorean treachery. Partisans of the New Orleans' strut will see an official allemande as an attack on their culture . . ."

Despite this sort of commentary which has dogged the heels of the proponents of the bill, the work has gone on and though more signatures are necessary from the senators and congressmen who agree to support the document, it would seem that the project is gaining momentum.

One of the sharpest criticisms that has sur-

faced has been, "If this country is going to recognize an official folk dance, why select a dance that the dancers themselves claim to be of Old World origin?" Perhaps this is the greatest argument of all in favor of the proposition. America, the melting pot of the world, whose population stems from virtually every country is proud of its heritage, its art, its music, its literature. While square dancing does indeed reflect its international influence and indeed can be traced to other countries, it is strictly an *original* American dance form.

Except in a few rare instances the folk dances of other lands do not depend upon a caller or prompter. This is unique with the American square dance.

The rounds, squares, string dances or contras that make up this country's traditional dance have been with us for lo these many years. They are the folk dance of America and whether our legislators in Washington make it official or not (and we hope they will), we can not think of it as anything but the American dance, enjoyed by Americans everywhere and shared with friendly people all over the world.

A Time To Reminisce

THE ROOM WAS A veritable nerve center of nostalgia. Dancers, current and past, had gathered during the recent holiday season to pay tribute to a couple who had been in on the beginning of contemporary square dancing in Southern California. Some were callers, round dance teachers, past presidents of associations and clubs. For the most part they were dancers, some of them coming hundreds of miles to celebrate Ralph and Eve Maxhimer's 50th Wedding Anniversary.

Ralph, who had been in the hospital only a few days before, was in a wheel chair, visibly touched by this gathering of people who had played an impressive role in square dancing's early years. The "remember whens" usurped most of the conversation. "Remember Southern California's first roundup—live music with sound that suffered by comparison to what we have today, the floor-length square dance dresses and the heavy, flannel, fringed yokes on the men's shirts?" Memories were now being dredged up by the barrel full.

Remember the giant square dance center operated by the Maxhimers near the Burbank airport? Remember Ralph and Eves' square dance classes at the Glendale Civic Auditorium and the Sunday matinee dances at the Palladium? How about those first round dance classes conducted by the Maxhimers? And the Wagon Wheelers and Levis and Laces' Exhibition groups? And don't forget Squares Limited, the club off Van Nuys Boulevard in the Valley that used to meet in the IOOF Hall on Sunday evenings, and don't forget the formation of the Associated Square Dancers that Ralph and Eve had helped to guide and the Callers' Pow Wow and the Southern California Callers Association which Ralph helped to form and served as President.

Those who were doing the remembering were long time friends of the Maxhimers who had shared in these early events and had come



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to pay tribute to Ralph and Eve. The few hours that we were together served to rekindle the respect, admiration and love we all hold for these fine people.



Ralph and Eve

Reunions of this type are not always possible but this one gave us the opportunity to relive some fond memories and to say "thank you" and "Happy Anniversary" to a pair of remarkable people.

State of the (S/D) Nation

LEST ANYONE HAVE CONCERN over the health of the activity, let him check a few statistics of the recent square dance season. Reports from a number of areas indicate good sign-ups in the classes that started last September. Elaine's Dance Hall in California's San Fernando Valley, as an example, has at least one class of more than 25 squares of beginners and while this one may be a phenomenon, letters coming in indicate quite a number of sizable groups.

Most encouraging are those stories that tell us of plans to retain the new dancers after class, through Mainstream and even on into Plus, if that is the desire of the group. Quite a few indicate going the full range of class lessons as called for by Callerlab. These are promising signs.

Then, when it comes to prosperity indicators, we look back a number of years to times when National Conventions were struggling to break even. Sponsors were delighted if they could show a surplus of a few thousand dollars which could be fed back into the square dance activity. We got a different story this past year when Seattle, Washington's 30th Annual Square Dance Convention reportedly showed a surplus of well over $100,000.

The Convention, which was financed in its early stages primarily by the square dance associations of Washington State, paid off all its indebtedness to these associations with a handsome interest of 20%, thereby assuring financial reserves for continuing educational programs across the state. The sponsors even contributed the sum of $5,000 to the local convention bureau in appreciation for that agency's assistance, a move, needless to say, that left that city sponsored group at a loss for words. This prosperity reflects good business instincts. Hopefully coming conventions will fare as successfully if not perhaps in such high figures.

We would like to put our two cents worth into the pot. Attending the convention and supporting it by their attendance were several hundred square dance suppliers whose custom it is to set up booths and provide square dance supplies for convention-goers — truly a service in itself. At this most recent convention, through an oversight or a misunderstanding, a large portion of the space originally assigned to booths was not approved, at the last minute, by the fire department. This forced the moving of quite a number of booths into areas that were not nearly so well frequented as those on the main floor surrounding the prime dance area. Consequently, with little foot traffic and with almost a dismal lack of janitorial services, those tucked into these remote corners experienced relatively little business. In some cases, they did not even clear expenses required to transport their booth supplies and to house and feed the personnel involved.

No one likes to see folks suffer from a situation that was not of their making particularly when they had every reason to expect top-notch treatment. We would like to think that the wonderful people in Washington might take a close look at this situation and perhaps find a way to reimburse some of those who were forced to move. The good will for future conventions would be inestimable.

Color Color Everywhere . . .

PERHAPS YOU NOTICED the two pages of advertising in full color on the previous two pages. We hope you also noticed our color cover, our travel color on page 16, Fashion Feature, page 97 and the two color pages of Style Lab on pages 104 and 105. While color has been a sometime thing with us here on the magazine, our plans are to include it more frequently in the coming months. Hope you enjoy it.

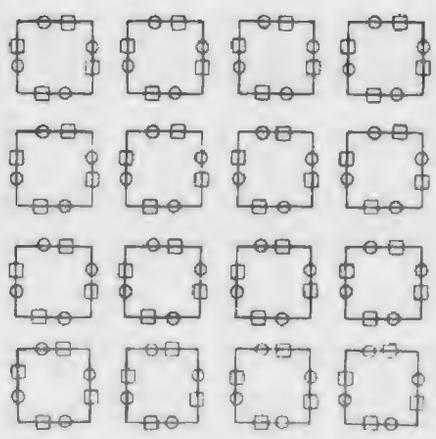
It's ALL Square Dancing



Dear Square Dancer,

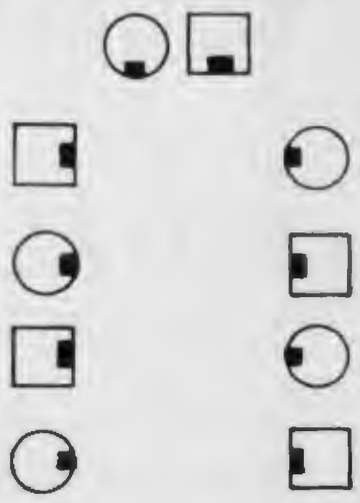
To the uninitiated, square dancing would appear to be *always* done in a square of eight people. To the native New Englander who has danced all his life, the long line or contra formation is a form of square dancing. To those in the mid-eastern states who cut their teeth on mountain dancing, square dancing is done in a big circle. Starting with the first night and continuing on through beginner class, the new contemporary dancer realizes he is dancing to square dance terms, in circles, lines *and* squares.

Square dancing is, therefore, the generic term for the American Folk Dance which includes all forms of dance to all types of music from gavottes to hornpipes, polkas to marches, schottisches to waltzes and from jigs to reels. We get our variety in this square dance of America not through variance of terms but through a wide assortment of music and formation.



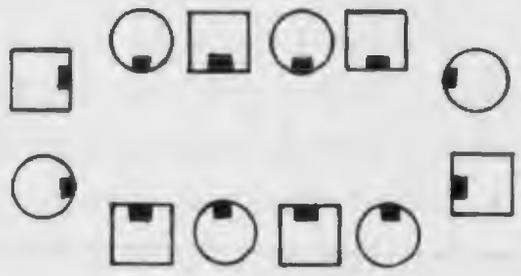
Squares of dancers lined up for exploding/progressive squares.

Starting with the standard square, you have infinite variety within its perimeter. Line up the squares so you have an even number across and down the hall. Your squares can intermix (see progressive squares, SD Magazine, April, 1961, and March, 1978). Take a square, have the heads lead to the right and circle to make two facing lines of four, then add a fifth couple where the third couple would normally stand (facing the caller) and you have the setup for a five-couple Levi Jackson (see SD Magazine, December, 1980).



Five couple — Levi Jackson

For more variety start with a square, have the sides move out to the right and circle to two facing lines, then add one couple at each of the now vacant side positions and your six couple square is ready for hexagon squares (see SD Magazine, March, 1978).



Hexagon Squares

DISCOVERY

DEPARTMENT FOR ALL SQUARE DANCERS

If your squares are lined evenly across and down the hall as for exploding or progressive squares and if you have the heads move out to the right and circle to facing lines of four, you find that you are in long lines ready to do a contra (see the Contra Corner in each issue of this magazine and some of the Contra Style Lab series that have appeared in the past). Or, getting back to your lined-up squares, have the sides move to the right and circle to facing lines of four and you discover you are in columns of four ready to dance a Mescolanza (see SD Magazine March, 1975 and September, 1977) and this is only part of it.

The Double Squares

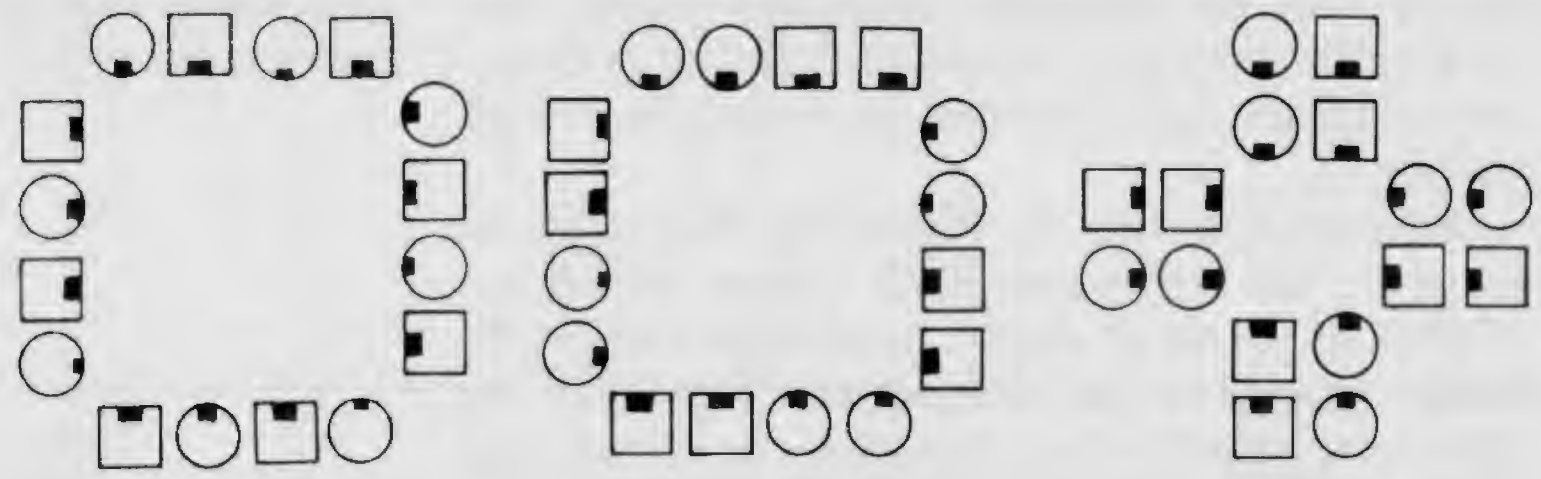
You can take two squares of eight dancers each and combine them into what is known as a Royal or double square. These can be set up in a number of ways. Two couples may be together side by side to form each of the four positions around the square. Or they can consist of two men together acting as man #1 and two ladies together acting as lady #1 and doing the same with each double couple in each of the positions around the square. Many of the movements that can be done with the normal (man/lady) formation can be done in this Siamese twin situation. Just imagine, if you can, two people taking the part of one, their near arms around each other, leaving the left arm free on one person, the right arm free on the other — then think: Allemande left, grand right and left. Everything that you can do as a single dancer can be done in this twin formation. It can get a bit challenging at times.

Another form of the double squares is to set up a regular square with each of the four couples having a *shadow couple* standing directly behind them. Some of the calls will involve those in the inner square, some just those in the outer square but then, at times, all the dancers will be involved with the intermingling of both units of dancers.

When you were a brand new dancer, chances are you spent a good portion of your first evening doing square dance figures in a large circle — *circle left, circle right, honor your partner, honor your corner, swing, promenade, go forward and back, do sa do, etc.* Then your caller may have had you promenade in fours around the hall ending so that one couple faces another couple in order to simplify the teaching of a right and left thru and a lady's chain.

This very basic formation is used in the traditional running sets and is also the setup for circle contras, in some instances with the couples facing clockwise or counterclockwise and in others with one couples' back to the center of the hall and the others with their backs to the wall. This formation can be expanded upon by having groups of three dancers facing another three doing a particular series of movements, then passing on to the next couple to repeat the exercise. So you see, formation possibilities are limitless.

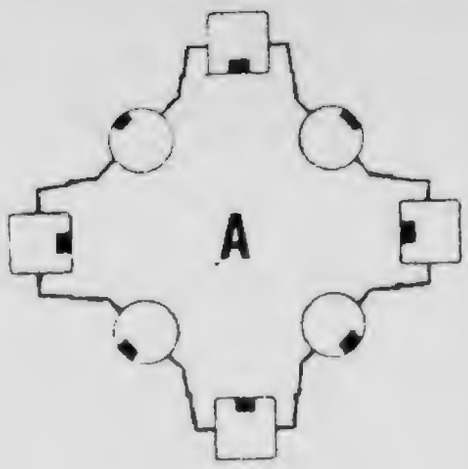
DOUBLE SQUARES or ROYALS



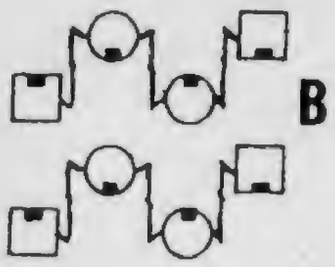
In addition, there is a wide variety of formations done within a simple square of eight dancers. From traditional forms, we have the facing (route) lines, the circles, stars and grids. These, when coupled with single-visiting and accumulative patterns, made up most of what was danced prior to the period of contemporary square dancing. With the addition of new movements, we now have waves, columns, diamonds, galaxies — you name it and it probably has been or soon will be created. Some of these forms are introduced to dancers during their Basic and Mainstream experience. Others coming with the learning of more basics are introduced to dancers in the Plus and Advanced plateaus.

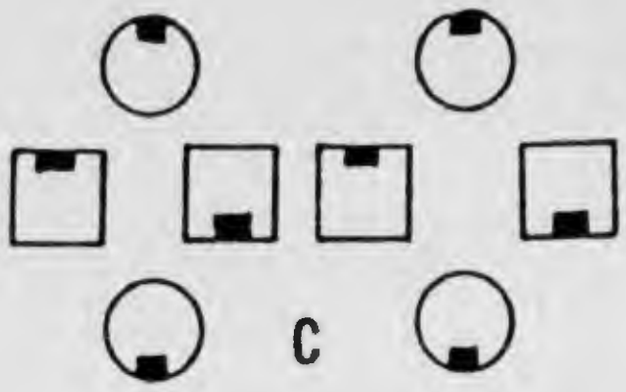
There's never a reason for square dancing to become boring with intelligent choreography, the wise use of basics, and the imaginative selection of good music that allows the dancer to move to the beat and phrase. All are available to add to the dancer's pleasure.

How's Your Formation Recognition I.Q.?



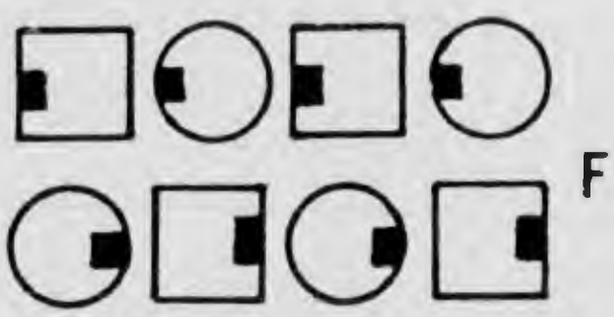
THERE ARE QUITE A FEW identifiable formations in contemporary square dancing. Some you would recognize as being in the Mainstream category. Others get their prime use in the Plus plateaus while a few come up in the Advanced and Challenge levels. Of the 16 formations we show on this page, how many can you identify? Their names are all in the lower right hand corner. Match the name with the number, then check your results with the answers on page 102.

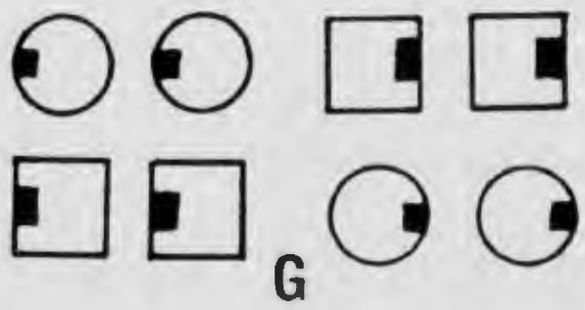


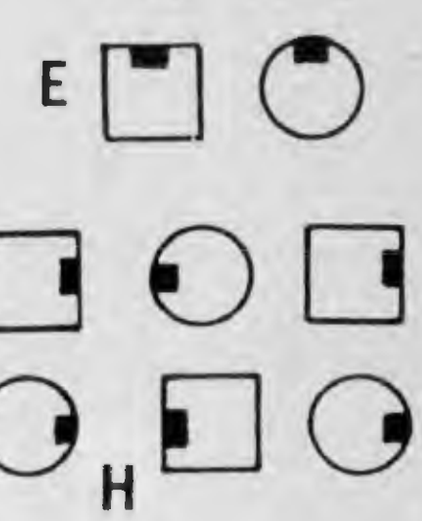


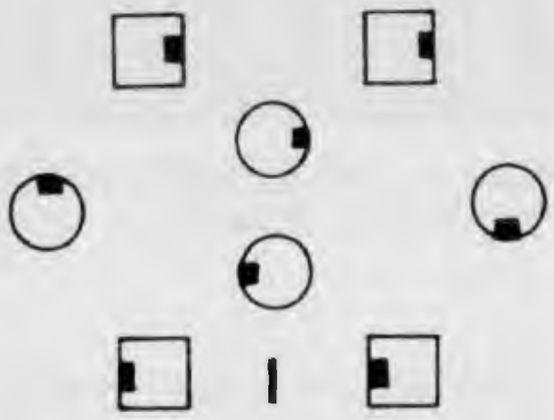


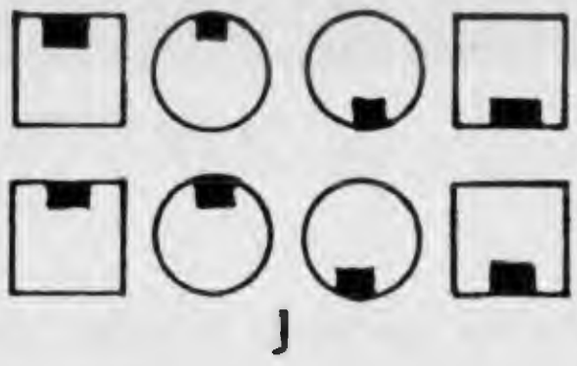




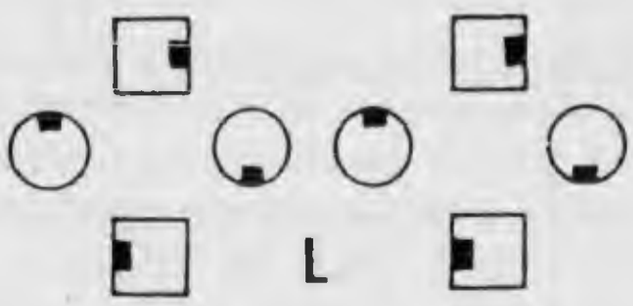


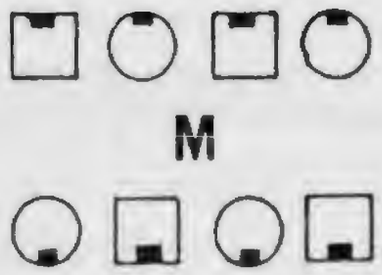


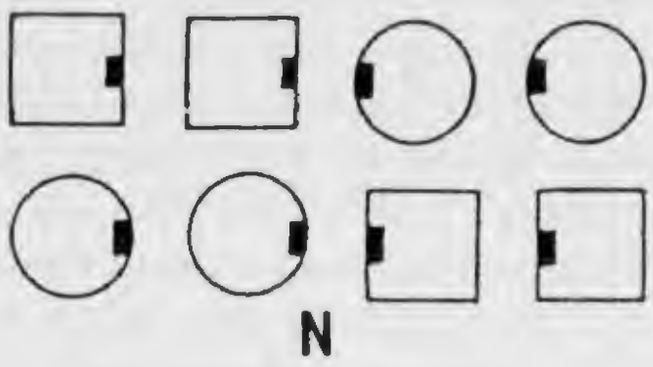


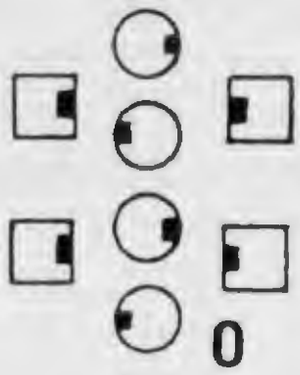


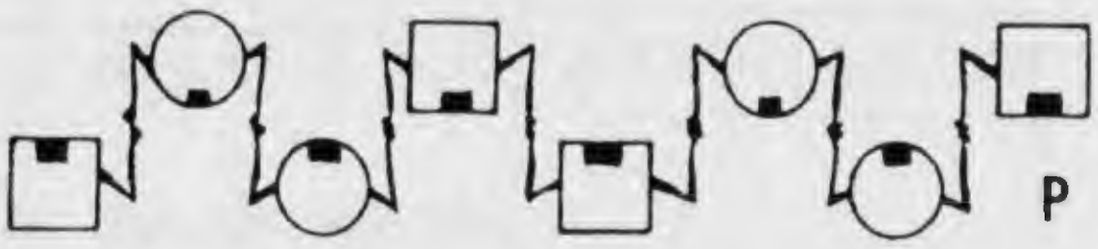












____	Alamo Style
____	Completed Double Pass Thru
____	Double Pass Thru
____	Eight Chain Thru
____	Hourglass
____	Left Hand Columns
____	Lines Facing Out
____	Parallel Two Faced Lines
____	Parallel Waves
____	Quarter Tag
____	Right Hand Diamonds
____	Thar Star
____	Tidal Wave
____	Three-Quarter Tag
____	Trade By
____	Wrong Way Thar

Square Dance Travel

the frosting on the cake



A square dancer's vacation afloat — The Cunard Countess
– photo courtesy Cunard Line Limited.

IF YOU ARE IN THE MAJORITY, you've always enjoyed traveling. You like to visit the National Parks, view at first hand the wide expanse of prairie land, the mountains and lakes that abound across this land of ours and you derive great pleasure in setting out in the family car, the RV or trailer, to see those spots you've always wanted to visit. To many square dancers, this has become a pleasant reality, especially when coupled with square dancing for an added dimension.

Perhaps you've discovered that by a little preplanning before the actual travel gets under way, it's not difficult to include a number of square dance events that are regular, annual attractions in many communities. Some of these may be unique, quite different from dances you've experienced in the past, and will give you an opportunity to hear callers to whom you've never danced before. You're bound to meet new friends and through them get an even closer view of the areas you're visiting.

The routine is a simple one. If you know in advance the areas you'll be covering, just check the Big Events Calendar which appears in our January issue each year. In addition, check the Date Book which appears in each issue. These are guides to hundreds of festivals, conventions, roundups and jamborees.

If you want to get an even closer view of the communities you're going to visit, then become a "club hopper." Clubs, for the most part, not only welcome visitors but look upon out-of-towners as a very special part of their dancing enjoyment. Start with the Directory which appears in your August issue of SQUARE DANCING. Write or call ahead to

one of the Information Volunteers and find out what dancing is on the schedule in their area.

Thanks to the standardization of dancing styles and calls, you'll find you can dance virtually anywhere you travel. The club you visit may be very small or the hall may be bursting at the seams. You may find yourself in an Elk's Lodge, the recreation room of a church, a barn on somebody's ranch or at a special square dance "home" built by the volunteer members of a local club.

Many who have set out on square dance adventures of this type have been eloquent in their praise of the friendliness of square dancers. "When we reached the hall we were treated like long-time-friends. Everyone seemed so interested in what dancing was like in our area," one couple wrote. "We called to get information on a dance only to find there was no regular meeting scheduled that week. 'But don't go away,' our new friends told us, 'let us check and get back to you.' Within an hour we were picked up by a couple and taken to the home of one of the dancers. On the spur of the moment, others had been contacted by phone and when we arrived there were more than two squares who treated us to one of the nicest, impromptu evenings of square dancing fellowship we have ever experienced."

Others reported how their hosts told them of special events in the area and encouraged them to stay over a few days to take part in a club picnic or some other special attraction. This sort of experience adds greatly to a square dancer's perspective of his hobby.

A number of square dancers traveling together — perhaps as a club venture to visit another club, to journey to a National Convention or to attend a Vacation Institute — tends to increase one's pleasure. Group travel has long been a part of the square dance picture. Whether it's a one day journey by bus or a thousand-mile trip visiting historical landmarks, it all adds up to square dancing fun.

Not all journeys of square dancers need necessarily be square dancing trips. The very fact that a group of individuals shares an activity with each other makes them potentially excellent travel companions. On short trips club members may find that including a dance or two may not be necessary to guarantee a successful travel junket. Occasionally, members of the same club discover that they never really knew their fellow members until they climbed on a bus together and just enjoyed each other's company. Once the travel bug bites square dancers, they're likely to become addicted.

☆ ☆ ☆

Of course travel adventures are not limited to one's homeland. Traveling abroad as a square dancer and visiting clubs in countries overseas is a simple matter today. But, here again, traveling with a group can more than double the fun and sometimes be less expensive. It's rather like — "with four you get egg-roll." The buying power of group travel allows certain advantages in the purchasing of air tickets and hotel reservations. For example, by prorating the costs, renting a magnificent hall or the ballroom of a castle is not out of the question. With the total amount prorated among all the dancers, miracles can result.

Travel overseas can include "everything"



A Salute to Travel

OUR COVER PHOTO was shot by Bob Van Antwerp while exploring the wonders of ancient Greece and the Greek Islands with a friendly party of square dancers. In recent years group travel has provided dancers with a view of the world in the company of others who share their pleasure of square dancing. However, whether you travel alone, as a couple or as a group, the magic amalgam — the secret ingredient that binds the participants together — is square dancing. Even a trip of 100 miles becomes an adventure, a special treat when done in the spirit of good-will and friendship that is the keynote of square dancing.



Bea Steinhoff with Masai Warriors on square dance African Safari.

or it can be limited to just the round trip airfare and hotel with a few "extras" tied in. The time of year in which an individual or a group travels influences the final price tag. During the high-travel seasons fares are at their highest and hotels, if available, are priced sky-high. During the off-season, airlines are hungry for business and offer the lowest rates. Hotels, which must maintain a full staff even in the off-season, will often offer discounted rates to tour groups, all of which makes it possible to spend a week in a luxury hotel with a round trip airfare at bargain basement prices. If meals and side trips are not included then the traveler must add these in when coming up with the final price tag. Meals here in North America which sometimes seem expensive will appear low in comparison to food prices in such areas as Brussels, Paris and in much of Europe.

Your "all inclusive" tours today may include a continental breakfast (or full breakfasts in some areas) and one other meal each day. If you fly from one major city to the next on your itinerary, an additional meal is often included while in flight. A certain amount of sightseeing is often included and some tours add a number of "extras," perhaps night tours or special performances, all as a part of the package. As a prospective traveler it's always a good idea to thoroughly read the conditions in a travel folder and determine what the tour includes.

Working on the concept that as square dancers you get in lots of dancing time while you're at home, many itineraries will not try to push actual dancing but will include some "special" dance events. With moderate-sized dance groups it's possible, when planning

World travel with other square dancers gives you the opportunity to see the castles, the cities, country side and famed landmarks with friends who share your hobby.







A ballroom in Copenhagen gives American Square Dancers the opportunity to share an evening with their Danish counterparts.

ahead, to contact dance clubs overseas and arrange for a group visitation. Here again, tour planners will refer to the August Directory of World Dancing and make arrangements well in advance.

In instances where the traveling group is a large one, too large perhaps to fit into an existing square dance hall, it's sometimes possible to arrange for a special hall to be rented by the traveling group and invite the dancers in the area, to be the guests.

Cruises, a Bargain

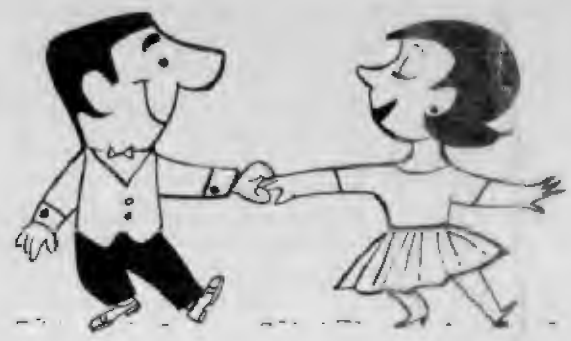
In the last few years, with the drop in the value of the dollar overseas, there has been an increase in the number of cruises being taken by square dancers, with the Caribbean, the Mexican Riviera and north to Alaska being among the most popular. Once on the ship there is little that the tour organizers need worry about. The meals, entertainment and sometimes even the shore trips are all taken care of, and, if the group size warrants, arrangements can be made to include a dance evening or two in the ballroom or up on deck.

Traveling with square dancers, whether in one's own area, covering North America, or venturing abroad can provide experiences dancers will long remember. It's a case of taking two wonderful ingredients, *square dancing* and *travel*, mixing them together with a great bunch of people, and, voila, coming up with — what else? — a miracle.



What an experience — to be included in an evening of dancing with enthusiasts in Pretoria, South Africa.

SQUARE DANCE TOUR GUIDE for 1982



FOLLOWING IS A PARTIAL LISTING of square dance trips occurring during the coming months. For specific information, please contact an agency directly. When a caller or dancer leader is announced as accompanying a trip, his name has been listed in parenthesis. For additional square dance tours, watch the pages of this magazine for advertisements, check your local area publications or contact any of the following to see what further tours they may be planning.

CRUISES

The Travel Company, 8730 Wilshire Blvd., Suite 416, Beverly Hills, CA 90211; MEXICO (Silky Griffith, Betty GeFell, Laurie Gordon); Los Angeles departure, November 6.

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057; CARIBBEAN (John Reitmajer, Ray and Kitty Harrison); Los Angeles departure, May 29.

Travel Advisors of Los Gatos, 146 Skowhegan St., San Jose, CA 95139; HAWAIIAN ISLANDS (Mike and Norma Degmetich, Honey and Chuck Wolfson); San Francisco departure, August 21.

Midwest Travel Service, 1936 Bella Vista Dr., Midwest City, OK 73110; HAWAIIAN ISLANDS (Howard and Peggy Thornton); May 15-25; ALASKA, August 28-September 11.

Kasheta Travel Inc., 948 Atlantic Ave., Baldwin, NY 11510; BERMUDA (Dick Jones, Ed Shearwood); New York departure, October 17.

KOP Travel, 1706 Main St., Vancouver, WA 98660; MEXICO (Sets in Motion); Los Angeles departure, November 7.

Holiday Travel, Lorraine Rohm (301) 645-4307; BERMUDA; May 18-25.

Hamilton, Frank and Carolyn, 2193 Q Via Mariposa East, Laguna Hills, CA 92653; ALASKA: San Francisco departure, June 21.

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568; BAHAMAS (Larry and Bernice Prior); March 29-April 2; BERMUDA (Sam and Betty Mitchell); May 20-27; ALASKA; June 5-12; PANAMA CANAL (Joe and Carol Prystupa); Ft. Lauderdale departure, October 23; BAHAMAS (Marty and Byrdie Martin, Dale and Maxine Eddy); November 15-19; NASSAU (Tex and Jean Brownlee); November 29-December 3.

Chuck Arnesty, Box 48582, Los Angeles, CA 90048; ALASKA (Don Schadt); Los Angeles departure, August 7; MEXICO (John Derricotte, Joyce Doss, Marilyn Hanson), Los Angeles departure, October 24.

LAND TOURS ABROAD

American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, CA 90048; EGYPT, GREECE, SWITZERLAND (Johnny and Marjorie LeClair); New York departure, May 1; (Bob and Becky Osgood, Bob and Roberta Van Antwerp); New York departure, September 2.

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568; EUROPE (Larry and Bernice Prior, Joe and Carol Prystupa); May 2-16; SPAIN (Bob and Bee Barnes, John and Bee Hendron, Joe and Carol Prystupa); September 12-19; HAWAII (Larry and Bernice Prior); October 5-19.

Chuck Arnesty, Box 48582, Los Angeles, CA 90048; MEXICO; (Vic Kaaria) May 3-9; RIO DE JANEIRO, July 1-11.

Daryl Clendenin, 7915 No. Clarendon, Portland, OR 97203; HAWAII; April 12-19.

Loretta Egan, PO Box 4011, El Paso, TX 79914; HAWAII; July.

Leo "Morgan" Dumas, 38 Heritage Rd., Sutton, MA 01527; SPAIN & PORTUGAL; April 23-May 7.

Bachelors 'N' Bachelorettes, 1039 West Edgeware Rd., Los Angeles, CA 90026; HAWAII (Jay Metcalf); July 7-18.

The Purcells, 340 Highland Ave., Randolph, MA 02368; BERMUDA; May 13-18.

Landmarks & Discoveries, Inc., 175 Village Rd., Roslyn Heights, NY 11577; BELGIUM; departure any month.

Bob McGinnis Travel (attention Jay Orem), 561 Carmel Rancho Center, Carmel, CA 93923; GREECE; June 14-July 2.

SCAT Travel, 3112 West Florida Ave., Hemet,

CA 92343; ORIENT (Ken and Dee Bower); July 14-31.

Kasheta Travel Inc., 948 Atlantic Ave., Baldwin, NY 11510; AMSTERDAM (Lou Flego); April 9-17.

Dick Leger, 16 Sandra Dr., Bristol, RI 02809; BERMUDA (Dick and Sue Leger, Skip and Pauline Smith); November 1-7.

KOP Travel, 1706 Main St. Vancouver, WA 98660; SOUTH PACIFIC (Sets in Motion); departure October 3.

Gene Mergenthal, 5855 Royal Ann, San Jose, CA 95129; CHINA (Daryl Clendenin); departure June 23.

Twinsburg Travel, 9753 Ravenna Rd., Twinsburg, OH 44087; HAWAII; November 14-26.

Art & Garrie Jackson, 578 Pleasant Park Rd., Ottawa, Ontario K1H 5N1; HAWAII, AUSTRALIA, NEW ZEALAND; October 8-31 (open only to subscribers of Canadian Dancers News).

Nancy Lee, 17410 30th Ave., No., Plymouth, MN 55447; HAWAII (Honey Wheelers); departure February 12, 1983.

Harold Ryan, 2521 South Raleigh, Denver, CO 80219; SWEDEN; June 30-July 4.

Tortuga Express, Rt. 3, Box 585, Parkersburg, WV 26106; HAWAII (Keith and Karen Rippeto); July 31-August 13.

Alpine Tour, PO Box 72, Wausau, WI 54401; SWITZERLAND, ITALY, AUSTRIA (Bob and Pauline Holup); October 7-19.

TOURS IN NORTH AMERICA

Based Around National Convention, June 24-26

Holloway Tours, 6871 Danvers Dr., Garden Grove, CA 92645; four different packages.

KOP Travel, 1706 Main St., Vancouver, WA 98660; three or five day package.

Valley Isle Travel, Ltd., PO Box 6322, Rochester, MN; motorcoach plus four nights at Convention.

Based Around Canadian National Convention, July 29-31

Gloria Roth, Churchill Lane, Minisink Hills, PA 18036; Nazareth departure, July 24.

Hagen's Travel Service, 15158 Guildford Town Centre, Surrey, B.C. V3R 7B7; MARITIMES (Fred and Muriel MacDonald); Vancouver departure, July 17.

Vic and Doreen Harris, 20086 Grade Crescent, Langley, B.C. V3A 4J4; MARITIMES; departure July 23.

Based Around World's Fair

Dee Tours & Travel (attention Mitzi Patterson), 4300 Stevens Creek Blvd., San Jose, CA 95129; departure prior to National S/D Conv.

Andy's Trout Farm, Box 129, Dillard, GA 30537; Saturdays, May-October; three-day packages May, July, September.

General Tours

Kasheta Travel Inc., 948 Atlantic Ave., Baldwin, NY 11510; NASHVILLE (Lou Flego); July 3-7.

Frank Lane, PO Box 1382, Estes Park, CO 80517; COLORADO; 7 days.

The Prompter, PO Box 310, Coyote, CA 95013; RENO; April 30-May 2.

The Purcells, 340 Highland Ave., Randolph, MA 02368; MISSISSIPPI CRUISE & NEW ORLEANS; November 26-December 5.

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568; FLORIDA; various departures.

Rainbow Tours, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057; ALBUQUERQUE (Stalnaker Brothers); April 15 departure.

Carolina Ken Folks Tours, PO Box 2482, Shelby, NC 28150; NIAGARA FALLS & MONTREAL (Ken Rollins); August 17-24.

Blackwood Travel, 2217 Hampshire St., Quincy, IL 62301. Contact for future tours.

TOURS ORIGINATING OVERSEAS

Adventure Tours, PO Box 15045, Christchurch 6, New Zealand; AROUND THE WORLD (Art and Blanche Shepherd); July 10-September 5; waiting list only.

Munich Dip-N-Divers, Hans-Dieter Keh, Altmannstrasse 18, D-8000 Muenchen 21, West Germany; MEDITERRANEAN CRUISE; September 11-23.

Eastern Escape, PO Box 2281, Christchuch, New Zealand, AUSTRALIA, SINGAPORE, MALAYSIA (Geoff and Betty Hinton); October 2-18.

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The following have frequently conducted tours in the past. While no specific dates or areas are listed, you might contact them for future trips.

Norm and Clarice Cross, Milnor, ND 58060

Orphie Easson, 7 Cullen Dr., St. Catherines, Ontario, Canada L2T 3H2

Jack and Lil May, 214 Burger St., Toledo, OH 43605

Sebastopol Travel Service, 7824 Covert Lane, Sebastopol, CA 95472

Chuck and Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, MD 20705

Gregg Nelson Travel, Inc. 8100 Schooner Blvd., Eden Prairie, MN 55344

Stan and Cathie Burdick, PO Box 488, Huron, Ohio 44839

Bob Page Tours, 39256 Paseo Padre Parkway, Fremont, CA 94538.



The Pampanga Promenaders draw a large, appreciative audience at an outdoor demonstration dance.
– U.S. Air Force photos by SrA Ken McLaurin and Sgt. Renee Cravatt.

American Square Dancing with a Philippine Accent

by Gary L. Brown, President, Pampanga Promenaders

THROUGH THE YEARS, square dancing has become an international language of friendship. Anyone who has had the experience of square dancing in a foreign country has experienced the feeling of sharing something in common with people of a different culture.

Should you have an opportunity to visit the islands of the Republic of the Philippines, you'll find four active square dance clubs on the main island of Luzon: the Pampanga Promenaders of Clark Air Base, the Mabuhay Squares of Subic Bay Naval Station, the Manila Hoe Downers of Manila and the Sampaguita Squares of Olongapo.

The oldest club is the Pampanga Promenaders and although today it is much smaller than the 200-member club it once was, it makes up for its size with its activities — an American square dance club with a Philippine accent! Chuck Carlos, a Filipino civilian employee of Subic Bay Naval Station, is the club caller. He also calls for the Sampaguita Squares and is an officer in the Philippine Callers Association. About 20 percent of the Promenaders are Filipinos and Filipinas who are employees or contract employees at Clark.

The Promenaders club is different from most clubs in the United States. The majority of the members are in the military resulting in frequent turnovers. Most of the individuals are in the Philippines for a three-year assignment. Many have never square danced before, but when they rotate back to the United States they are somewhat proficient in the activity.

Performing for a wide variety of audiences, the Promenaders are frequently called upon to demonstrate square dancing in the local community. Last spring, the club went to John Hay Air Station, located in the resort city of Baguio, where square dancing was the main attraction for the Phil-Am Friendship Day activities. Although they had never danced before, the province governor's wife and Baguio mayor's wife were encouraged to participate. The local people were, at first, hesitant to dance, but once they started, it was "Katie, bar the door."

Demonstrating "The American Way"

During the summer, the Promenaders were invited to dance for the All Nations Wives' Club luncheon at the U.S. Embassy's seafront facility in Manila. The theme of the luncheon was the "American Way of Life," and the Promenaders demonstrated the contribution that square dancing has made to American culture. The club also provides entertainment at the two annual carnivals held on Clark Air Base, and for the past two years has entered the Base's annual Chili Cook-Off, earning an honorable mention one year and tying for third place last year. One of the our members, Nemia Aga, placed third in the Miss Local Chili Pepper contest.

One of the favorite activities of the Promenaders is earning square dance fun badges. Most members have earned many cloth-embroidered badges which they display on their white vests. One of the more popular badges is the "Dance on the Rock" badge. Corregidor Island is one of only three sites in the world where you can earn this badge. The others: the Rock of Gibraltar and Alcatraz.

The camaraderie of square dancing in a foreign country combines to speak the international language of friendship and the Pampanga Promenaders speak with a Philippine accent. If you'd like any additional information about our club, you may contact us by writing: Pampanga Promenaders Square Dance Club, 3rd Combat Support Group/SS, APO San Francisco 96274.

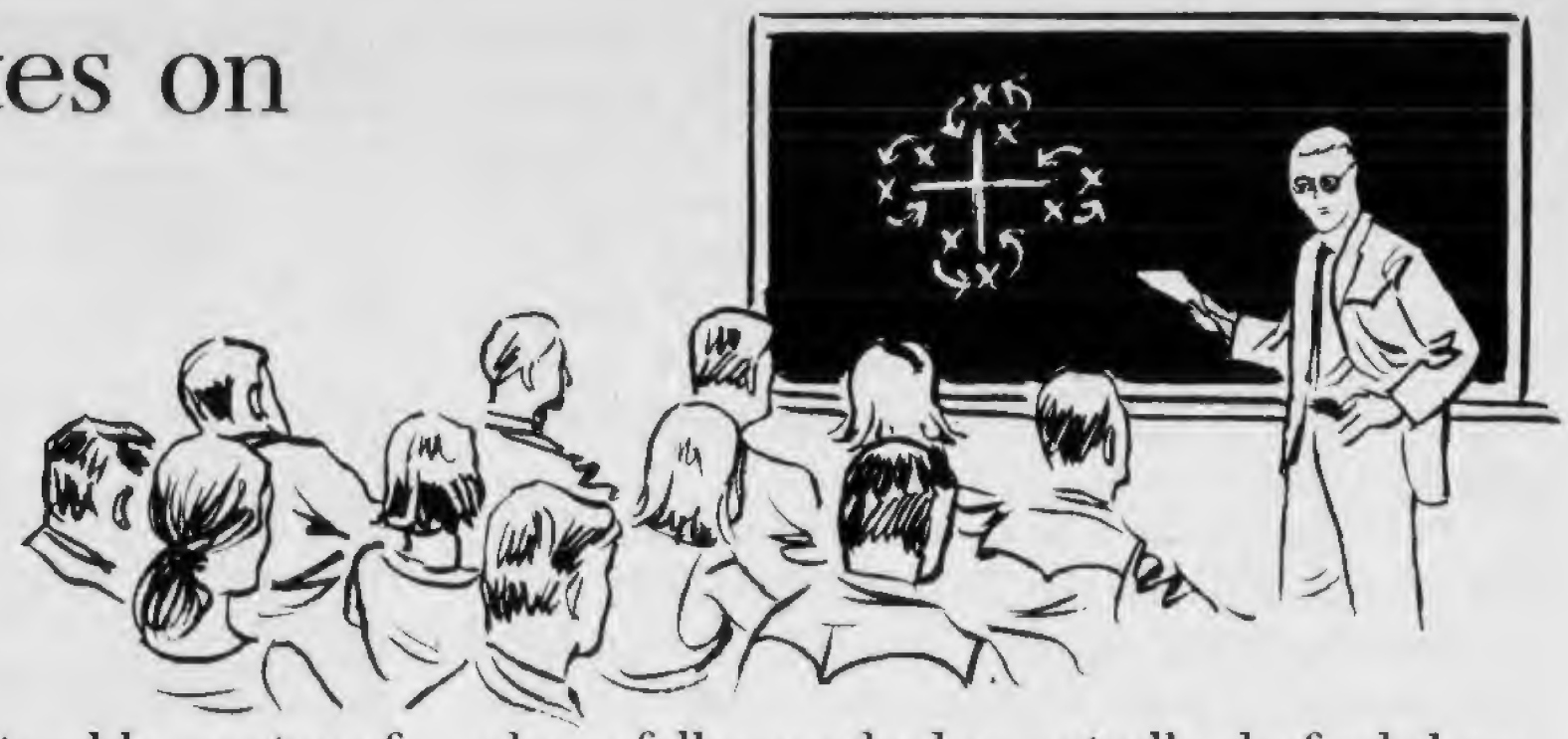






(Top) Chuck Carlos calls at the Base's Chili Cook-Off while apprentice caller, Barry Ellis, watches. (Center) And, thank you! (Bottom) The Pampanga Promenaders pose behind the club banner.

Further Notes on Caller Education



LAST MONTH we devoted a sizeable portion of the magazine to callers schools and caller training. In preparing the articles we talked to many of those who represent years of experience in caller training and the conducting of callers schools. When we had finished the issue, we saw that we had only touched upon much of the material these caller/leaders provided in their conversations. As a result, more of what they said will appear from time to time in the Callers Notebook and in other articles. As a sampler, we bring you some of the varied viewpoints. They are quoted as faithfully as possible, adding only a verb or noun as needed to adjust the spoken dialogue into a more readable text. Every effort is made not to take any statements out of context.

Because of his length of service in teaching callers we'll start with Les Gotcher. We asked him for some pointers on caller education in general.

Les Gotcher
Zepherhills, Florida

Les: I learned very early that the caller with the greatest following was not always the caller with the best rhythm, the best singing voice or the best all 'round know how. I encountered callers who had trouble staying with the beat of the music, could not carry a tune, and had little instinct for sequence, but whose followers had practically drafted them into service as their caller. In lonely spots such as Alaska, in Europe or in rural areas of North America this is especially true.

The would-be followers drafted themselves a leader. It is extremely worthwhile to cogitate on just exactly why these people who were eager to learn square dancing turned, almost as one, to this particular individual. It was, in almost all cases, the one perceived as being an authority figure, a person who had the qualities of a minister, who listened without being judgmental, who was above pettiness — their guidance counselor and their legal advisor all rolled into one. He was a friend whose attitude is almost always positive, who thinks in terms of what is either "productive" or "counter-productive," and is able to weigh one against the other before offering advice.

Here are a few of the things I always cautioned callers against at my colleges. Be careful of cliques. Be careful of playing favorites. Avoid criticism. Never complain about club members and what they do *not* do. Avoid gossip and trouble makers. Do not take sides. Be firm and always be truthful. Be frank with those who could make trouble, but not in the presence of others — have a private conference and explain that we are all working toward the same goals. Never hestitate to talk up club spirit and unity. Above all, be consistent in everything you do.

Leadership is the most important quality a caller will need to possess. I know many callers who will never be big recording names in the square dance field. They will never be big traveling callers. They probably will never be one of the top callers at a big festival or a convention, but they are, and have been for

LEADERSHIP DEVELOPMENT

Since the early days of caller-training when Lloyd Shaw started his classes in Colorado Springs, callers schools have played an important role in leadership development. We're continuing our series by presenting composites of the ideas of leaders and caller-coaches.

many years, leaders in their own areas. The important thing is that they are still teaching and still in there leading.

If a caller is fortunate enough to have leadership and the other things that go with it, then he or she can feel blessed. Obviously callers who have all the necessary qualities plus leadership can write their own ticket and can go as far as they care to go in the square dance world.

Bill Peters
San Jose, California

Sets In Order: *Let's check now with Bill Peters who conducts his own callers schools and was responsible for setting up much of the Callerlab curriculum for caller training.*

Bill: I've been on the caller-training bandwagon for a long, long time and it's my personal feeling that whatever is wrong with square dancing is best solved by upgrading the caliber of caller/leadership. It works in the area of competence, the ability to perform and to entertain and to bring the people in for a protracted period. But that's only part of it. I feel that *caller training* is one of the most significant, most important aspects of our activity. It's been a very important phase for a long, long time but we've never really paid much attention to it.

We typically find that students who come to callers schools are primarily interested in acquiring technical expertise. They want to know how to sight call; they want to understand choreography. They want to learn all they can about skills a caller needs to employ to do his job successfully but they're never interested per se in learning about leadership. They recognize, I am sure, the importance of leadership but it's an attitude of, "I'm a good enough guy and a very sociable kind of person and I have leadership." You recognize that they don't have the ability to find the corner in a moving square and they want to learn how to do that — in that area they can pinpoint their lack of expertise and will work on things of that nature and worry about the leadership aspects later.

SIO: *Would leadership in this case take into consideration smooth dancing, correct timing, proper standardization?*

Bill: Absolutely, the analogy I make very early is to compare the job of a square dance caller with the job of a juggler, who's balancing 18 or 19 different balls in the air at the same time. If he focuses his attention on any one of those balls, the whole act goes down the tube. The art of the performance is keeping the balls in balance, in proper and equal balance. You can't do one without the other and, while indeed sight calling is important, other things are equally important and if you focus your attention on only one skill to the exclusion of all others, as I said, your whole act will go down the tube.

Jack Lasry
Hollywood, Florida

SIO: *We asked Jack Lasry for some of his views which influence the methods he uses in training callers.*

Jack: My background is education. I have never found fault with anybody wanting to gather information and education in order to better himself. If a caller starts off with a good education and gains respect for people who are trying to help him become a better caller, he likely will become educationally oriented. He is more likely to attend a callers school every couple of years as he goes along until he becomes a first class caller. A caller who gets backs turned on him initially, with the result that nobody will help him, is the one who says, "I don't need anybody's help. I can do it myself. I can do it on my own. What do I need a Lasry or a Brundage for?" So, by discouraging the help of these people on the local level, we are building attitudes toward education. That's our philosophy in helping callers to learn.

SIO: *Jack, what reason should a person have for seeking out and going to a callers school?*

Jack: There are callers who go to school annually to hob nob, if you will, with the biggies in the business but I don't believe they are in the majority. I really believe most callers are coming because they are interested in becoming more proficient in an activity that has gotten to be a "bug under the skin." Most of those involved in calling have other jobs and for many of these, their job has become stale. Whatever that job might be, they can do it by rote and somehow they're the types who like to tackle things that have a bit of a challenge to them. They see square dance calling as an intriguing way of doing something they enjoy, while bringing fun and fellowship to people. Of course they relish the opportunity of just calling a square dance to a large group.

SIO: *Is there any suggestion you might give to a person to know if he has the potential to call before he starts?*

Jack: The initial motivation, after he's called a time or two, is the amount of response he gets from his friends and the applause he gets when he does it. That often is like pouring gasoline on fire. It mushrooms the potential caller's ego and he thinks, "Gee, I was accepted. They like the way I did it; now I want to do more with it. I want to learn more." If the individual doesn't do a good job, is really off pitch or tries to cram in too much choreography, or he clobbers the dancers, they usually stop asking him to call. That is the straightforward method.

John Kaltenthaler
Pocono Pines, Pennsylvania

SIO: *John Kaltenthaler, who has conducted callers schools (or colleges) and served on staffs both in the United States and overseas has some very definite ideas on what caller training should include.*

John: We see results of poor teaching every day and every year. Some callers teach properly and show a basic from more than a single position. Others teach the shortcut method and try to rush the dancers through as many basics and figures in as short a time as possible. Some try to teach the figures only from a single position and allow only 25 weeks for a class for the full Mainstream program. *(Callerlab specifies 41 lessons* – **Ed.***)*

Proper education of callers is essential to the very survival of the activity. In my estimation, a good callers college will allow individuals to *teach* a specific basic and provide critique on the caller's teaching methods. A good college will have sample material and references available. A selection of records is also a recommended item to have available as well as a selection of equipment. I feel that a good callers college will have a handout for each formal session presented and will have audio and visual aids available. A good college will have a balanced staff to highlight the importance of music, timing, flow, smoothness, choreography, memory, sight, modular choreography, etc., as well as a balance of leadership, history and heritage, contras, rounds, mixers and one-night stands. A session for the partners is advisable.

A good college will discuss the business side of calling and spend time on the ethical ways in which to conduct the profession of calling. Such a college will devote time to all aspects and not just those which are easy to get excited about. The college will provide guidance in the areas that the callers need (even if they don't know or don't think they need them). A good college will work with all experience levels and cater to the individual weaknesses and show specific ways for improvement.

A caller should be able to inquire into the approach that a particular college will follow in the conduct of the college and the critiquing available. The caller should expect a written reply within a reasonable time frame (two weeks or less). The fee should be stated in the flyer. Colleges range in cost from $150 to $250 for a five day program. Some may be higher or lower depending on the staff and sponsoring agency.

Harold Bausch
Fremont, Nebraska

SIO: *The extent to which a caller-coach teaches depends a great deal on how much time he has to work with each caller. Harold Baush expresses his ideas on what should be covered.*

Harold: We want the callers to know where square dancing is coming from and where it's going, but we've got to get these callers so they can handle the mike so it can be enjoyed. The new caller has to learn how to deliver his calls, has to learn what to call and what not to call. So many will try to be really complicated in their calls, when they can't handle it yet.

My main goal is to help the callers to get along with their dancers and with their clubs. There are some good callers who can't get along with the clubs so they end up being on the road all the time, which isn't good.

Dick Leger
Bristol, Rhode Island

SIO: *Equally successful caller-school sponsors approach the activity in a variety of ways. Here are some thoughts from Dick Leger.*

Dick: I think those attending callers school should have as much background in *dancing* as they possibly can, round dancing, contra dancing and traditional dancing. That type of training is probably equally as important as teaching the callers to call in the first place. What it amounts to is exposing them for the first time to an area they've had little or no idea about.

Callers come to the school who have been

calling anywhere from 7 to 14 years and they don't realize the training they've missed. They fail to realize what the phrase of music does and how it applies to *all* forms of dancing. Many of them have never done any type of contra dancing where they have to move on beat one, so they never become aware of beat one. Many schools, and I don't say all them, are walking away from the subject of timing. If they ever get into it, they're going to need all week to cover it adequately. The main thing of course, is that I'm teaching it this way and I do believe others are too. On the other hand, I don't believe in sight calling because in sight calling your timing does not depend on the music, it depends on the reaction of your dancers.

The alternative then is memory calling. When you depend on your memory you're going to be depending on years of experience also. There's no short cut to learning to call properly. That's the thing I try to impress upon people. You can learn how to sight call, you can learn these other methods and you can probably be out calling and making some money a lot faster than you will with memory calling, but when you get through this week in callers school I think you'll be very convinced there's only one right way to learn a call. It's the tough way but, in my experience, it's the right way.

Earl Johnston

Vernon, Connecticut

SIO: *We asked Earl Johnston about some of his specifics in conducting callers schools. We were curious to know how he handles classes when the experience of those attending is varied?*

Earl: If the lecture sessions are on choreography we do not let the new callers attend. It tends to confuse those who are inexperienced and they would be wasting their time. The "building block method" is for the brand new caller who does not know how to call. I teach him to say, **One and three lead to the right and circle to a line.** We break square dance calls into three parts: the set-up, the figure and the get-out. All choreography is made up of those three. The set up would be **One and three lead right and circle to a line.** The figure is **Right and left thru** and the get out is **Cross trail thru.**

We continually build on the line idea. This is three days of work. I expand on it. Everything is done one step at a time and everyone accomplishes it before going to the next step. At the end of the three days, all can do a five minute patter call — they may put it together differently but they can all call the patter. We've been working on this for about five years now and it's unbelievable what these newer callers can do.

SIO: *Does this enter into the field of sight calling?*

Earl: I don't believe in sight calling until the second year. There's only four rules on sight calling and if you learn the four rules — it goes back to the old, old basic concept by Don Bell (co-author of Keys To Calling), everything else is a variation of the same thing. No one has ever shown me anything that isn't a variation of his concept.

SIO: *Do you have some sessions that all the callers get in on?*

Earl: Yes, two 45 minute lectures, one in the morning and one in the afternoon — everyone attends. These sessions have to do with rhythm of calling, how to practice, voice, the history of square dancing. We include a session on Callerlab, what it is, what it's attempting to accomplish. And every morning we donate a minimum of a half hour to teaching. We invite participation from the floor — the new callers sometimes come up with methods of teaching better than anything that's been done.

Bob Van Antwerp

Stateline, Nevada

SIO: *Finally, let's go to Bob Van Antwerp who has been coaching callers for many years and ask him how a person can know if he has the potential to be a caller, whether he or she should attend a callers school and whether the caller-coach should encourage or discourage an individual from taking up calling?*

Bob: I don't think there's any way a person really knows ahead of time unless we have heard him call or have had the opportunity to personally interview him. Then too, the aspiring caller must work it out with his wife or her husband before deciding whether to become a caller and whether to apply for a callers school. Even if a person appears to have the potential and his or her spouse is opposed to the move I would ask the person to wait before going ahead. My main goal in working with new callers is to help them develop their own potentials. We are in need of good intelligent callers who can help to provide square dancers with the best recreation possible.

CONTRA CORNER

An Alternate Duple

by Dick Leger, Bristol, Rhode Island

THIS DANCE was done at a folk dance camp that I attended, and I fell in love with it. I have a strong fondness for the people in Nova Scotia anyway and enjoy the privilege of touring there each year to renew friendships and to make new ones.

Setting It Up

Once again we'll use the traditional way to set the dance up using lines with the men to the caller's right and their partners on the caller's left. Try not to get the lines too long as there will be more chance for error and it will be harder to keep control if something does go wrong. Have 1, 3, 5, etc. couples cross over and face below (away from the caller) and have the other couples face up (toward the caller) and we are ready to teach the dance.

Teaching the Contra

The first call is an allemande left with the one below. Actives only swing in the middle. At the completion of the swing the actives will face away from the caller where the active man, who already has his partner on his right hand side, will pick up the inactive lady and go down three in line. This presents another aspect of contra dancing that will seem different to people who are not used to it. The inactive man will be the one who keeps the spot for the others to come back to. Of course he will take his two little side steps as the lines go down. Those side steps will be in the direction of the caller. Getting back to the lines of three, they will go down about four steps and without letting go of hands, the call is the right hand lady (partner) over, the left hand lady under (inactive girl) to change direction and come back in lines of three to where the inactive man is standing. The ladies will chain over (not back), same four will circle four once around to the left. They will then do a right and left thru over and back to finish the dance. The ends will have to wait out one sequence and cross over to become either active or inactive. At the head they will become active. At the foot of the line they become inactive after they cross over. The call, right hand lady over and left hand lady under is not as hard as it may seem. When you make an arch with your right arm for the left hand lady to duck under, you simply follow her through as the right hand lady walks to the other side to reverse direction.

THE NOVA SCOTIAN
by Maurice Hennigar

Formation: 1,3,5,etc. active and crossed over
— — — —, With the one below allemande left
— — — —, Just the actives — swing
— — — —, Down the center three in line With the R lady over, the L lady under, come on back
— — — —, The same two ladies chain across
— — — —, The same four circle four
— — — —, The same two right and left thru
— — — —, — —, right and left back
— — — —, With the one below allemande left

I would pick a nice traditional style of music for this dance. It is a chance to give your dancers something really different in the music and the dance itself. This is not what I would call an easy dance by any means, as it takes prior knowledge and practice to get the execution really smooth. Each time the dancers do the right hand lady over and left hand lady under, they will smooth the transition out with more confidence. It is then the caller can let them go a little further away. Have fun.

STYLE LAB — FASHION FEATURE

This month we've shifted things around a bit. You'll find Fashion Feature in blushing color on page 97 and a full-color concept of the Grand Spin — this month's Style Lab — starting on page 104.

THE QUARTERLY MOVEMENT REPORT

APRIL — MAY — JUNE

BY CALLERLAB

QS

Red Hot Selected

FOR THE QUARTER beginning April 1, 1982, the Quarterly Selections Committee has selected one movement for use during workshops at the Mainstream Level. Please note that not all groups want new material and not all groups desire the moves from other than standard positioning. The move selected is RED HOT. This is a traditional move that has been around the activity for a long period of time but has never before made any of the lists. Since the call follows a routine and does not create choreographic variations to the same extent that some others do, we are not providing any dancing examples.

RED HOT: Starting formation, moving promenade or from dancers meeting one another in a right and left grand type of set up.

From a promenade position: The man will pull the lady across in front of him in a left face turn the one they face one half turn and return to partner for a full left arm turn and pull by to move to the corner for a right arm turn one half and pull by to return to partner and await the next command.

From an allemande thar followed by a shoot the star: Dancers meeting with a right hand will arm turn one half and go back to the person they just left (partner) and left arm turn full around to the new corner for a right arm turn one half and pull by to the partner to follow the next command.

This move should only be called from common set ups — that is, with the girl on the man's right or with the man on the girl's left. Timing — 20 beats (2½ phrases).

Dru Gilmore — an era closes.



Dru & Ed Gilmore

Just as the March issue went to the printers we received word that Drucilla Gilmore had passed away in San Diego, California. Thus, in the minds of many, came the end of an era. Dru, together with her late husband, Ed Gilmore, devoted many years of her life to the sensible promotion of square dancing. "Comfortable Dancing in the Proper Spirit" was their by-word and they broadcast it throughout the late forties and into the 1970's. While Ed did the calling for dance groups and taught budding callers, Dru worked quietly in the background, the ever-present, perfect example of the "caller's partner." Dru served as a participation analyst watching the dancers as Ed called, noting what was awkward and what was comfortable, jotting down calls that pleased the dancers and the ones that appeared rough or mechanical. Dru and Ed were a team in every sense of the word. Today, we salute them both, for what they contributed, jointly to this activity.

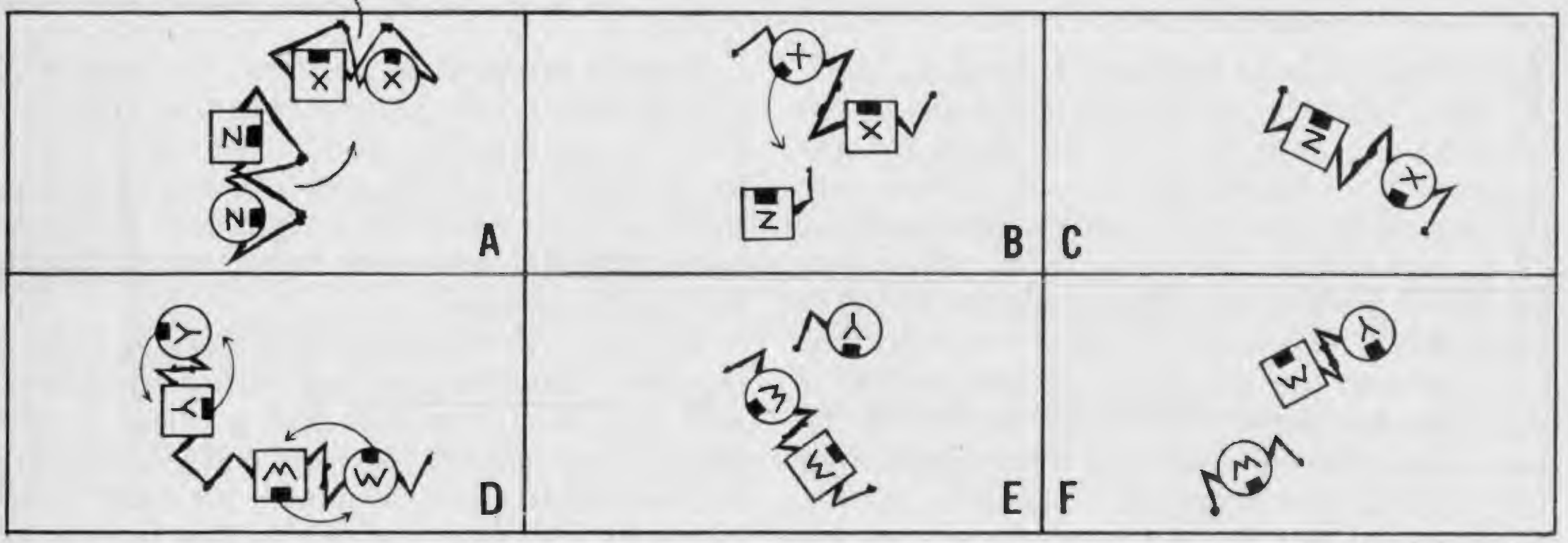
TAKE A GOOD LOOK



JOE BARBARA

a feature for dancers

CALLERLAB'S QUARTERLY SELECTION IS AN OLDIE BUT A GOODIE



JOE: This month's QS takes us back quite a number of years to the time when we first were introduced to "Red Hot." We'd heard about the call for weeks before we ever ran into it. "Have you done Red Hot yet?" the Bradfords asked us while we were working our way through class. I guess we anticipated that call more than any of the others because dancers those days thought of it in terms as being especially challenging.

BARBARA: I remember our caller telling us that Red Hot was done in different ways in various parts of the country. Where we lived, the action would start from a promenade. The girls would individually turn back staying on the outside perimeter of the circle and move to the next man to start the pattern. Then we discovered that ours was perhaps the only area that did it this way and the way Callerlab has standardized it (see the previous page) is the way we have been doing it ever since.

JOE: Let's take a look. Instead of showing the whole square we'll just isolate one section of the action. Starting from a normal promenade (A) the man lets go with his right hand and he will retain left handholds and pull the lady across in front of him and into the center of the set (B). Without a stop, the lady moves to the next man (the one previously promenading behind her) who turns her with a right forearm (C). From this point it's a combination of turning that corner man by the right and partner by the left.

BARBARA: We used to do the movement four times and each time at the end of turning the partner by the left, the men would simply back into the center, face diagonally in the line of dance, raise their right hand in front of the ladies. The ladies would place their right hand in the man's, turn under their own right arm, and in couple promenade position, move on.

JOE: From an allemande thar star (D) the dancers would shoot the star (E) and turn the next girl with a right forearm (F) and start the same partner/corner motion.

BARBARA: This is a flowing movement and any tendencies toward roughness is to be discouraged. The forearm holds should allow turns by each individual dancer equally around the point between the two joined arms. The joined arms themselves should be held loosely with just enough pressure to keep them in contact. It's nice to welcome an old friend back into the fold.

The Dancers Walkthru

CALLERS SPEAK TO THE DANCERS

THE FOLLOWING REPRINT from the Denver Area Square and Round Dance Council *Bulletin*, December, 1981, gives some excellent and helpful suggestions for dancers from callers. It was written by Dave Ross.

You, the dancers and the clubs, are wonderful. We've already had one caller comment that three clubs have called him recently, about a week prior to his scheduled date, just to remind him of the commitment and chat about their hopes for the dance. And he appreciated the contact.

From a poll at our monthly meetings, we have assembled the following suggestions which the cuers and callers hope that clubs would adopt.

1. Have a club officer on hand at 7:30 to introduce the cuer (and the cuer's partner).

2. When the dance starts, have an officer introduce the caller (and partner, if present); then reintroduce the cuers for the benefit of dancers who were not present when the rounds started.

3. Have some people ready, when the caller/cuer arrives, to help carry the equipment in and lend whatever help they can in setting up.

4. Ask the caller's and cuer's partner to dance during the evening.

5. Do not ask a caller to call material higher than the advertised level of the dance (unless you will OK the necessary time to workshop it).

6. If dancers wish to make singing call or round dance requests, do it early in the evening. This allows the caller/cuer to adjust the program. However, please remember that not all callers do all singing calls. The one you want might not be in the caller's range or in his case that night. Be understanding if the caller or cuer cannot accommodate your request.

7. Keep the caller/cuer supplied with water on the stand. Dancers really do not realize how short a "break" is for the caller.

8. Please do not try to talk to the caller and cuer while "they are doing their thing."

These are ideas that we think will help. They are not meant as criticism, just suggestions to keep the machine oiled.

BADGE OF THE MONTH



They say it takes quite awhile to age pork properly. We're not sure of the connection, but the Kewanee Curli Q's have been going strong for 22 years and they're located in the "hog capital of the world."

A plump porker with a smile on his face and a curled tail at his other end make the unique badge of this Illinois club. The members' name is added on a dangle badge. The badge is white with red trim and lettering.

A three-day square dance festival, sponsored by the Curli Q's over the Labor Day weekend, coincides with the Hog Capital of the World Festival.

The club regularly dances on the third Friday of the month at the Senior Citizens Center.

The WALKTHRU

A Look at Three Different CLUBS



The Country Cousins demonstrate square dancing in the Auction Barn at the Henderson Festival, Red Oak, Georgia.

TRYING TO PROFILE the "average" square dance club or average square dancers would be as difficult as trying to find that proverbial needle. There is as much variety in the activity as there is found in people.

One person might say, "The average club meets twice a month, dances Plus I, includes rounds between squares and has a membership of eight squares." but just as quickly as that was said, you'd hear, "Oh no; our group more accurately portrays the average club. We meet once a week, do not do rounds and workshop new material half an hour prior to the dance." Other countering comments would flow forth freely.

Undoubtedly you can name many, many different types of clubs you know personally. There are beginner classes, workshops, Advanced or Challenge groups, those for singles only, once-a-month clubs, clogging, contra and round dance groups. Square dancing is all this and much more. While a questionnaire may indicate how often and at what level people dance, it can only hint at the vast expanse square dancing encompasses.

Read now about three square dance groups — all very different from each other and perhaps different from your home base. Rather than outlining an "average" club, they indicate a portion of what is available to be enjoyed in this wonderful hobby.

The only way to earn an Aquaduck Badge is to get wet — as shown by these Country Cousin members.



The Country Cousins

Organized in 1947 by Clay and Esther Loehr, original callers for The Country Cousins, this group has danced continually for 35 years. The locations of the dances have changed with the club meeting today in the Teen Center in Hapeville, Georgia, under the tutelage of caller and taw, Rhett and Shirley Glover, and cuers, Joyce and Jimmy Ashworth. Plus II with two rounds between tips is programmed every second and fourth Saturday.

Many activities have been enjoyed by The Country Cousins over this lengthy period. Traveling together, earning, "fun" badges, such as the Aquaduck and Idiot, demonstrating dances at the annual Henderson Auction and Craft Fair, all have added up many special memories for the members. The late Ruy

Camp, club caller from 1961 to 1969, is honored by an annual special dance in his name with all funds going to Our Lady of Perpetual Care Free Cancer Home. The Country Cousins do not claim to be the oldest club in the United States, but club secretary, Marie Babb, writes, "We are certainly in the minority by the length of our happy dance life."

A square dance club of great longevity is one type of group found under the blanket of this hobby.

Winter Dancing in Mexico

Alice and John Ayers learned to dance in Baltimore, Maryland, and belong to the weekly Thunderbird club there. Upon John's retirement, they, like many others, let their "wheels" take them to many parts of the United States. For the past five years they have wintered in Mexico and were delighted to find square dancing at the Las Palmas Trailer Court in Mazatlan.

Alice writes, "From 7:00 to 9:00 o'clock a more casual approach to square dancing is found in the Las Palmas Recreation Building. A rotation system has been worked out to equalize the turns to dance since we seldom have two whole squares. We dance to calls on records and find we've had the same training. Smiles light all the faces. Nearly every week there are new visitors, with dancers from 12 years to 80. Some travel in their motorhomes bringing their square dance clothes along. Others wear what is handy and we sometimes have an unlikely collection of costumes. The music always attracts interest from non-dancers living in the court. Last year when our seven weeks in Las Palmas ended, one of the dancers gave each person a black seed to try to raise in our varying home territories. 'Report successes next winter,' she said. We promise to watch for new records to bring with us next year. We enjoy dancing with our own club in Maryland but finding a group to dance with in Mexico made the sparkle in our winters we'd been missing."

Another type of square dance group which makes up this wonderful activity.

Tradition Reigns

Max Normando, a former caller in Southern California, returned to Vermilion, Ohio, this year to visit his family. There he discovered his brother and wife, in their 70's and retired, were square dancing at least five days



Everybody do-si-do

Elsie Biltz, caller and "orchestra," leads the senior citizen Monday Nighters and elementary school youngsters through an enjoyable shared experience in square dancing.

a week! Here is their story.

The Monday Nighters is made up of two squares of retirees who not only enjoy dancing but enjoy entertaining people in convalescent homes, hospitals, retirement centers, elementary schools, etc. throughout the greater Cleveland area. Their caller, Mrs. Elsie Biltz — age 76, plays the piano and calls at the same time. She handles both squares and rounds and has been calling traditional dances for more than 40 years.

A typical program lasts two hours and includes squares and rounds. If wheelchair patients are on hand, Elsie adds a parade to include them. At most dances, people are picked from the audience to dance with the demonstrators. The group finds no problem when dancing with young children. Clasped hands, the music and the dancing bridges the generation gap. With youngsters, it's a time for everyone to get in on the fun and enjoy a traditional Virginia Reel.

And so here are three different facets of square dancing. Where do you fit into the activity?

Traditional Treasury

By Ed Butenhof, Rochester, New York

HEADS LEAD RIGHT AND CIRCLE to a line. The resultant facing lines of four can do more than move within the confines of a square. If you, the caller, will move these facing lines to the outside edges of the hall so they look like spokes of a wheel, you'll have the formation for a real old timer. There are many "right" ways to do it.

THE FIREMAN'S DANCE

Music — any well phrased reel
Formation — The couples on the "rim" of the large circle around the hall are designated as "outside" and their position is "here." The other couple in each line of four is designated "inside" and their position is "there."

— — — —, Outsides there insides here
— — — —, Insides here and outsides there

First the outsides join hands and slide toward the center (4) while the insides slide toward the wall (separated so outsides can pass between them) on the next 4 counts. This is reversed with the insides joining hands and sliding in. On the second call the whole thing is reversed with the insides taking the "inside" track first.

— — — —, Ladies chain there right and left here
— — — —, — — — —

The inside couples chain over and back while the outside couples right and left thru, also over and back.

— — — —, Right and left there ladies chain here
— — — —, — — — —

Reverse the above movements.

— — — —, Everybody forward and back
— — — —, Pass thru and bow to the next

Everyone meets a new couple by moving around the large circle in the direction they are facing and the dance begins again.

In New England there has been preserved another formation derivable from those same facing lines of four. Again, there are many "right" ways to do it.

THE TEMPEST

Music — any well phrased reel or jig
Formation — Move the facing lines of four so that they form a column up and down the hall. All the couples will either be facing you or have their backs to you. Those with their backs to you remain in place while those facing you bend the line to face each other and back away to form an "alley" through which the other line of four can move.

— — — —, Actives down the center

Those in fours, facing away from the caller, promenade in the direction faced.

— — — —, Wheel as couples, come back
— — — —, Face the sides and circle left

The center couples now face the ouside couple that was nearest to them in the beginning of the dance and circle left with them.

— — — —, — — Circle right
— — — —, — — Ladies chain
— — — —, — — Chain back
— — — —, — — Right and left thru
— — — —, — — And back
— — — —, Actives down the center

We're starting again but this time the outside couples slide up toward the caller a bit and when the actives return they return to a new couple. After waiting once through the dance the outside couples at the top (next to the caller) fold in to become new lines of four and are now active. Similarly, when the active lines of four reach the bottom and have no one to dance with they separate and join the outside couples.

NEXT MONTH we take a look at the retiree and offer a few suggestions with regard to looking into your square dance world of the future.

ROUNDDANCER MODULE

A Better Beginning

by Dick and Midge Freking, Editors, Square Notes
Published by the Southwestern Ohio Square Dance Federation

THE MUSIC SWELLS and dancers take the floor and begin to form their circle for the next round. Moments later the music fades as the cuer reminds the dancers, "Open facing position, man facing the wall, standard introduction to semi-closed, get ready for two forward two-steps." Once again the music begins.

Some people are still "jockeying" around for a certain spot, some are conversing with the couple in front or behind them. Some are in semi-closed or in no particular position at all. Almost miraculously, as the intro music concludes, all the couples begin dancing in unison the two forward two-steps, and a very important segment of every round dance has been casually omitted.

Listen for the Mood

Each piece of music endeavors to express a certain feeling or mood — happy, sad, tender, gay etc. The composer and also the dance choreographer use the introduction to set the scene and create a mood so that the listener or dancer is properly prepared for what is to follow. Therefore, it becomes extremely important to the dancer to listen intently to the opening measures and properly execute the intro so that the intended mood and feeling can be captured and conveyed to the steps and the body motion of the ensuing dance.

Dancing is an artful expression of our feelings so if we dancers feel the mood and sense that is intended by the composers, then we will be able to transfer this feeling to our performance of the dance. The next time you join others in a round dance circle, position yourself just as quickly as possible, prepare to hear the opening measures, sense the mood of the music, dance the entire introduction, and thoroughly enjoy expressing all that you feel as you do the dance.

FEELIN' comes in first in European R/D Poll

If, after carefully checking the air and land tours available to square dancers (see listings on page 20), Europe becomes your vacation destination, then you'll be particularly interested in knowing the rounds that are classified as the European Top Ten, according to a poll conducted by the ECTA. In any case, it will be revealing to compare the European choices with those of your own clubs. We gleaned this information from the pages of the EAASDC Bulletin, with special thanks to Don Casper, the R/D Co-ordinator who submitted the following report.

AT THE WINTER JAMBOREE, a survey was conducted to determine the ten most popular rounds in Europe. A total of 58 ballots were received, 18 from leaders, 40 from dancers. The results were somewhat of a surprise.

The voting was done on a point system, 10 points for the dance written as No. 1 and so, down to one point for No. 10. The numbers in parentheses indicate the number of ballots on which the dance was written. As you can see, Feelin' wins either way. The R/D Council has also benefited from the results, in that it clearly indicates which dances are popular and which are not. Some of the dances that re-

ceived little or no votes were dropped from the repertoire during the jamboree.

Of the 40 dancers who took time to vote, 26 belong to both a R/D and S/D Club, 12 belong to a S/D club only and 2 to a R/D club only. The most response came from dancers in the Heidelberg-Mannheim-Karlsruhe area, possibly because of the Jamboree location (17). There were 10 responses from Holland, 9 from Munich-Augsburg, 6 each from Heilbronn-Stuttgart and Frankfurt-Wiesbaden-Darmstadt, 4 from Belgium, 3 from Hanburg-Hannover and 1 each from Bonn, Wuerzburg-Kitzingen, and even England!

I was so pleased with the results that I have decided to take the poll of the ten most popular rounds at each Jamboree. So you dancers and leaders next time, don't forget to cast your ballots.

The European Top Ten

Dance	Points	
1. Feelin'	163	(26)
2. Dream Awhile	149	(22)
3. Answer Me	123	(21)
4. Spaghetti Rag	115	(24)
5. Moon Over Naples	108	(16)
6. That Happy Feeling	107	(19)
7. Kon-Tiki	97	(15)
8. Patricia	91	(16)
9 .Hallelujah	83	(13)
10. Corredo	82	(16)

Traveling? *Round dancing today is enjoyed in cities around the world. Check your World Directory in the August issue of this publication and write ahead for information. You'll add greatly to your travel pleasure.*

PAGING THE ROUND DANCERS



Brian and Sharon Bassett,
State College, Pennsylvania

IF YOU NEED TO GET THINGS DONE find busy people to do the job is an expression that is clearly accurate as applied to Brian and Sharon Bassett. At the beginning of January, this lively couple assumed the ownership and management of Round Dancer Magazine and along with this are working together, on a full time basis, to develop and maintain Hi Hat R/D Records and a R/D Tape Service — all under the banner of Bassett Marketing. According to Brian, "busy" is the understatement of the year and explains how drastically their lifestyle has changed since taking over the reins of the magazine from his parents, Alma and Jack Bassett (featured in this column in January of 1981). Contrary to what most think, at this point the entire staff of all three divisions is made up of just two people, the whirlwind duo of Brian and Sharon.

Brian's exposure to the teaching of rounds goes back to his early teens. Sharon was introduced to the activity in 1969 when they first met — but it was not until they became reacquainted eight years later that they embarked on the teaching of basic and intermediate ballroom and round dance classes for the local Parks and Recreation Department, and have been doing so ever since.

Brian and Sharon are members of the URDC, Roundalab and Dance Educators of America. They have written two teacher's handbooks entitled Disco-Swing 1 & 2 and as choreographers are responsible for Debutante and Something Big. Their first recording session for Hi Hat R/D Records was completed last November and already Brian says he has enough "new" pieces of music to last for 14 months, if he were to use them all. The newest release is a bouncy two step by Hap & AJ Wolcott entitled Two Lips and a fox-trot and triple swing number called Angels by Sharon and Brian Bassett.

The CALLERS Notebook

What's Your Phrase Level, Pilgrim?

by Hal Rice, Anaheim, California

Have you ever watched a group of brand new dancers put into a circle for the first time and told to "circle to the left?" Of course you have. You'll remember if the caller allowed them to, they would move, not only to the beat of the music but if given the command to circle at the end of a phrase of music, the dancer would instinctively start the movement on the first beat of the next phrase. This, and a few other things are the important elements of square dancing. This natural instinct should not be eliminated, and Hal Rice points this up in the following article, as he expresses one dancer's plea for phrase consciousness on the part of all callers.

THIS IS WRITTEN to promote what I shall call "phrase dancing." It is also written to suggest — with tongue only partly in cheek — that square dances, since they are openly rated and advertised by figure level, can just as easily be rated and advertised by phrase level.

It works this way. There is a difference between dancing to the beat of the music and dancing to the phrase. On occasion, this difference is pointed out to beginner dancers. They are instructed to listen attentively to a heavily accented record and then to count from 1 to 8, starting with the strongest beat. By so counting, and maybe tapping their feet, they learn to feel the beat and to locate the phrase.

Each of the numbers is a beat. But a phrase is the whole set of numbers, 1 through 8. A beat is singular. Each beat is its own beginning and end. A phrase has a beginning "here," at 1, and an ending "there," at 8.

Now, a dancer's feet move to the beat. Agreed. But does a caller call to the phrase? Does he expect his, or her, dancers to dance to the phrase? Well, it depends. If the dance is a contra or a quadrille, the caller is — or ought to be — thoroughly phrase conscious. In these cases, the call is given prior to the first beat. The caller gives his command by using beats of the preceding phrase. That is, he "prompts." The dancers then step off on beat number 1.

This is an interesting arrangement. The dancers and the caller both know what to expect. If the caller makes a mistake in timing, experienced contra and quadrille dancers won't follow. They will time the figure out, as per the music, regardless. In this way the dancers can actually help the caller out of his, or her, momentary difficulty. Likewise, if the dancers run ahead of the timing they will have to stand around and wait because the caller won't race to catch up with them. There is, here, an important working relationship between the caller

and the dancers which involves more than a common agreement about basic figures. There is a common understanding about music. Neither party will permit the other to abuse the music.

Does this happen in squares? Are callers and dancers phrase conscious? Is there, in the active relationship between square dance caller, square dancer, and music (pretend it is live), a phrase consciousness which makes demands on all three?

Of course, there must be. At least at some minimal level. As a rule, dances start when the music starts and end when the music ends. Is there any phrase consciousness in between? Again, certainly. But in this dancer's opinion there is way too little. Sometimes, sadly, there is nearly none at all. Too many callers and too many dancers charge straight ahead, unrestrained, beating their way through phrases as though they simply didn't exist. Years ago, Ed Gilmore understood what this meant. He called it, aptly, "close order drill with girls."

ABOUT THE AUTHOR: Hal Rice is a dancer. He and his wife, Diane, have square danced for 32 years and are just as enthusiastic about the activity today as they were when he, at age 18, and she, only 15, started square dancing together. Their early days of square dancing included evenings with the late Ed Durlacher and countless happy memories of dancing to Al Brundage and other eastern callers. Today much of their square dancing is restricted to those forms that "respect" the music – the traditional dances, both squares and rounds, and the contras and quadrilles. Hal firmly believes that moving to music should not be restricted simply to these forms, but should be a criteria for all dancing. To watch the Rices dance is not merely to observe their footwork but to notice the expression on their faces which indicates the sheer joy that comes from dancing, something which both Hal and Diane would like to see shared and enjoyed by all dancers, callers and teachers.

Now, in fairness to callers, they have a difficult problem to deal with. Contra and quadrille figures are generally 8 beat figures. If not 8, then 4 or 16. Other numbers are rare. Not so, in modern square dancing. Allemande left is often danced as 6, and so is do sa do. That is enough, right there, to cause plenty of phrase difficulty. Six beat figures and 8 beat phrases only come together every 24 beats. Add all the other 2, 6, 10, and 12 beat figures and the problem is clear. Getting on the phrase *all the time* is not a practical possibility. How about *much of the time?* Maybe. But is isn't easy. Getting on the phrase even *now and then* can be a very complex business, calling for determination, practice, and experience. It calls, also, for some native instinct or "feel" for things.

However, the problem is not so difficult as to be insolvable. With only a small effort most callers can raise the phrase level of their dances noticeably. For example there is one figure which, all by itself, can identify a caller and his, or her, dance as low, in phrase level. It is a grand square.

A grand square is meant to be fully phrased. It should be four beats, or counts, per side. No more, and no less. Step 1 should be on beat 1 of a nice, new, clearly found phrase. And yet, I have been to dance after dance after dance where grand square was thrown at the dancers on any count whatever, odd or even, clear or muddled, in or out of phrase. The reaction is always the

same. Dancers who know better, look puzled. They struggle to do something reasonable. Those, alas, who don't know better, can be found wandering all over the place, couple by couple, doing their own thing. Alas, alas, these same dancers — who do "know" the figure — are still helter skelter, all over the place, even when grand square is properly called. The exhilaration of doing something well, and doing it with other people who are also doing it well, is lost in such circumstances. From a phrase level point of view a messy grand square is equivalent to a square breaking down, time and time and time again, at a plus level dance, over a grand right and left. Grand square is a tell-tale sign. Experience has taught me that if a caller can't — or won't — get a grand square right, then his, or her, phrase level, across the board, is going to suffer, no matter how figure conscious he and his dancers are.

What can reasonably be expected by way of phrase level, besides getting grand square right? Lots — and good callers and dancers know it. Alamo balances, if given a chance, make great candidates for getting on phrase and having a whole floor do something in unison. A simple affair like lines going forward and back can be put on phrase, right in the midst of other complications. The trick is to anticipate when the phrase is coming up and then, having got the dancers on it, give them time to execute. It should take either 4 or 8 beats to go forward and back, and not 1, 3, 5, or 7. The same for other figures. Allemande left may be 6 beats (as opposed to a purist 8) but it isn't five or three and a half. The sequence, allemande left (6), do sa do (6), partner swing once around (4), takes 16 beats. It started on phrase, it ends on phrase. It can be repeated over and over, remaining on phrase all the time. This opportunity — to take advantage of some arithmetic, like 6 plus 6 plus 4 — vanishes if dancers insist on timing the figures wrongly. (The right number of beats, or steps, for each figure can be found in the Handbook Series of SQUARE DANCING Magazine.)

If phrase level is to be taken into account, then matching particular figures to particular music can be very important. This is true even in patter calls. Some music goes better with line and box type figures, like square thru, eight chain thru, and star thru. Other music goes better with circular figures like stars, hand turns, and allemande thars. The same distinctions can be found between different parts of the same record. The right music heightens the effect of certain figures. At the same time it gives the caller the right "spaces" in which to call so as not break the spell which the music is helping to create. The easiest place to make this work, if the caller shows some initiative, is with singing calls. Nevertheless, it is common to come across singing calls in which the figures and the calling fight the music.

Phrase level depends on cooperation, and — dare I say it — on music level. Dancers must hear the music. They must want to hear the music. And a good caller keeps this in mind. Even though he is very conspicuous, he, or she, will manage to hide "in" the music, and not get in its way. (Admittedly, this is different than cutting out the music so that it doesn't get in the caller's way.)

Getting the beats of the phrase and the beats of the figure to come together, and come together with the right music, is an art. It is something which good callers and good dancers look for, anticipate, understand, and take advantage of. It is something which adds greatly to the enjoyment of the dance. Good

phrasing generates a dancing enthusiasm which is natural and which doesn't have to be forced.

As it is, many Plus level dances, on a phrase level scale of low, average, good, Advanced, and Challenge (How's that!) are either low, or, at best, average. This condition was graphically illustrated by some of the half-way dances my wife and I attended recently. (We attended many, and enjoyed them all.) We noticed, however, that at some of the dances the phrase level was best early in the evening when the figure level was relatively low and the influence of beginners was strongest. (Beginners, you see, retain an innocent attachment to phrasing and to music. They start out with the right idea.) Then, as the figure level went up, the phrase level went down. At one dance the phrase level reached its lowest point, and clearly so, when the caller did a tip for his "experienced" dancers. These dancers made no mistakes and were proud of it (as they should have been), but what they did on the floor did not look like dancing. It looked, if I may trade on the Gilmore expression, like "route step with girls." Surely, these dancers can do better.

One way to do better is to evaluate dances for both their figure level and their phrase level. (Can he really be serious?) Then, dancers could choose from Basic and Averge, Plus 2 and Good, Mainstream and Advanced, Advanced and Low, etc. Wouldn't that be interesting?

I do not, by any means, suggest that "Advanced and Advanced" is the "true" high level. Today's Advanced figures, and some Plus figures too, by their very nature, work against high level phrase enjoyment, and vice versa. The best dancing, for most dancers, is probably Mainstream and Good, but that is only a guess. Square dancing, as a broad based, participatory, national dance, is not intended to be an exercise in either intellectual abstraction or terpsichorean perfection. *It is a people's dance.*

In all seriousness, I do not think the present preoccupation with figure consciousness can hold the floor, alone, for much longer. A corrective is needed. The corrective which I suggest is phrase consciousness. Put figure consciousness together with phrase consciousness and what you will get is enthusiasm with a touch of class. Smooth dancing and unforced enjoyment will begin to magically appear.

So, "Swing your partner, pilgrim," (preferably, for at least 4 beats) and Happy Dancing!

EXPERIMENTAL NOTES

Compiled by Ray Rose ,Van Nuys, California

DODGE THE DIAMOND: From a twin diamond formation: The center in the diamond (those in the wave across) diamond circulate as the points of the diamond (ends) side step together to end in a two faced line or ocean wave.

From a static square: **Square thru four hands**
Swing thru . . . men run . . . girls hinge to a diamond
Diamond circulate . . . dodge the diamond
Wheel and deal . . . dive thru . . . square thru three
Allemande left

THE Sets in Order
AMERICAN
SQUARE DANCE
SOCIETY

462 North Robertson Boulevard
Los Angeles, California 90048

Presents

GAVEL & KEY

A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

WHAT IS GAVEL & KEY? It is an information bulletin or newsletter directed to the leaders (thus the "Gavel") in square dancing and the editors (the typewriter "Key") of square dance publications. Its purpose is to brief those who are interested in the present and the future of our activity on what is happening. This section, which at one time appeared three or four times a year as a separate publication, now is part of SQUARE DANCING Magazine and will appear in this publication from time to time.

SAY IT OVER AND OVER AND OVER AGAIN — an editorial

To those who have been subscribers to this publication for ten years or more (and there are many), it must sound at times as though we're playing the *same old record.* It's true that we do repeat ourselves, not simply because we enjoy writing the same things again and again but mostly because the *audience* continues to change. Many who are club presidents, association officers and even callers were not a part of the activity five years ago. Some of you who are reading this issue of the magazine may not in fact have been a part of square dancing in April, 1981 — just 12 months ago. It is because we feel some things are very important that we do repeat them. We try to say them in different ways. We try to retell them in a new way, but we say them, nevertheless, because we feel they are important and that people in a position of responsibility should be aware of the program as a whole. As an example, Callerlab is still a baby on the square dance scene, yet it has accomplished much. The following article explains the part that Callerlab has played in the basics.

THE BASICS — HOW THEY WORK: Some of you may have been a part of this activity when basics did not play the important role they do today. Some 20 or 30 years ago most dances were memorized and called descriptively. In the intervening years, the list of basics (right and left thru, ladies chain, grand right and left, etc.) was enlarged upon and by the beginning of the 1960's, the list had expanded considerably (allemande thar, square thru, cross trail, etc.). The momentum to create basics continued until, early in the 1970's, the list of movements surpassed 3,000. Of course, only a portion of these could be used but even so, this almost uncontrolled flow of "new inventions" frustrated the callers and contributed to a large percentage of those dancers who dropped out of square dancing simply because they did not have the time to dance frequently enough to *learn everything.* Attempts were made from time to time to stem the flow and some areas were moderately successful. However, while the callers in one community might agree on a certain list of basics, callers in a neighboring area might have a list of their own which would be different or perhaps they might have no list at all, with the result that dancers accustomed to dancing with one group of callers and to one list of basics were confused when visiting another area and being faced with a different list.

In the mid-1970's, the newly formed International Callers Association, Callerlab,

worked out a series of plateaus of basics, ranging from the most uncomplicated "Basic," through Extended Basics, Mainstream, Plus I and Plus II. Endorsed by the many members of this organization, the program provided a solution to the quandary of levels and the designations provided an identification for club dances and festivals. Now dancers could attend a club if the posted level was within their range. For example, those who had completed a class covering Mainstream could handle the basics in a club featuring the Basic plateau, the Extended Basics or Mainstream. At the same time, the urge for new and experimental material was satisfied through the establishment of a Quarterly Selection program, whereby at the beginning of each three-month period, two, one or perhaps no experimental movements would be offered, thus providing a uniform selection for dancers and callers everywhere and eliminating literally hundreds of other movements which the Callerlab committees felt were not up to standard.

Why is Support Important?

In almost any large activity, there must be a degree of give and take in order to insure smooth sailing. We may not all agree on the definitions of some of the basics. Occasionally, because we learn to do things a certain way, we are not quick at accepting change. This is natural and understandable. However, for everything that might require change, there are usually quite a number of things that we can go along with. Callerlab, whose more than 1,200 caller/leader members have agreed on the basics and on other important stands, is a pretty good basis of public opinion. There are ways to change existing rules — democratically. We support Callerlab's stands. We strongly support the dress code of long sleeve shirts for the men, comfortable, full skirt dresses for the ladies as being a recognized symbol of this activity. We support the stand taken by this organization against drinking alcoholic beverages prior to and during square dance events and we wholeheartedly underscore that square dancing is a *cooperative* and not a *competitive* activity and for that reason, discourage all contests having to do with calling or dancing. And, we go along with a greater number of you who gently remind your dancers, "Thank you for not smoking in this hall." Your support in all of these things will also help.

The programs have changed very little in the first five or six years. The Basics and Extended basics plateaus have been combined into one Basic program which Callerlab suggests can be taught in 29 two-and-one-half hour sessions. To move from the first night in a beginner's class through Mainstream takes 42 lessons. Last year, the organization voted to eliminate Quarterly Selections from the summer months so that now a maximum of six Quarterly Selections may be brought out in any 12-month period.

What a change all this has brought about in the world of square dancing! Now there are workable systems for identifying dances in every area and callers have learned that the greatest good can be accomplished by sticking only to those basics within the posted plateaus. In other words if a federation decides on a Plus I level for its spring festival, then those callers on the program will include movements from the Basic, Mainstream and Plus I list. If the program is also listed to include Quarterly Selections, then they will use those Quarterly Selections currently on the Callerlab list. The program *will* work as callers realize this is a tremendous solution for them and as they use this program for their classes, clubs and open-dance appearances. The dancers responsible for acquiring callers for clubs, classes and festivals will benefit from the program by having a firm understanding with their callers to maintain these levels.

Next month, starting on April 5, the largest gathering of square dance callers and

their partners ever brought together under one roof will take place at the Callerlab 8th Annual Convention in Reno, Nevada. Members may vote for some changing of the Basic lists. The actual Basic list, itself, is "frozen" for the next two years. The Mainstream list may, by the vote of the membership, have qualifying Quarterly Selections added to its current list. Otherwise that list, too, is "frozen" for the next two years. There is a possibility that the greatest change may come in the Plus I and Plus II segments with some talk that the two groups may be boiled into a single Plus list. This is your opportunity, as a dancer/leader, or as a caller who may not be attending this important Convention, to express your wishes and opinions to callers in your area who will be attending. These programs have been designed to simplify, not complicate, the program and through your callers, you can be heard.

WHAT'S GOING ON IN SQUARE DANCING? Directories are an on-going service of this publication. The first issue of each year contains a "special events" calendar of festivals, conventions and programs larger than normal square dance club activities. With dates for an entire year listed in the January issue, each subsequent issue carries events for that month and for the following month. Listings are made without charge and, because much of today's square dance population is exceedingly mobile, these calendar events attract a great number of our readers. Free listings for this annual directory or any of our other special issues should reach us the first of the month, two months prior to date of publication (i.e., copy reaching us prior to April 1 will meet the deadline for the June issue of SQUARE DANCING). Other special issues with listings are square dance vacation institutes (February), caller's schools (March) and square dance travel, cruises and tours (April).

A master square dance directory is published each year in our August issue. All square dancers, round dance leaders and callers associations, plus square dance information volunteers in virtually every area throughout the square dancing world are included. A special publications directory appears in our May issue each year. Updating of these directories is on a voluntary basis and if you would like your association, publication or event listed correctly, please be sure that we have the information in plenty of time to make any changes.

SERVICE TO THE SQUARE DANCE ACTIVITY: A number of groups have been created in recent years to provide services to certain blocks or all of the square dance activity. Here are some organizations of which you should be aware.

CALLERLAB — The International Association of Square Dance Callers has something to offer every caller. Active membership is available to those who have called a prescribed number of years on an average of once each week. Those who do not qualify for one reason or another may be eligible as subscribers and callers associations throughout the world may become affiliated with Callerlab, thereby obtaining current information for their members. In addition to standardizing the basics and creating limits on the amount of new material, Callerlab has an accreditation program that recognizes a caller's ability and length of service. It has established a curriculum for caller's schools and a program for accrediting caller/coaches. The on-going educational programs not only serve the callers but promote the principles and philosophy of square dancing. For further information, contact John Kaltenthaler, Executive Secretary, P.O. Box 679, Pocono Pines, PA 18350.

LEGACY. This is the communications group for the entire world of square dancing. It

blends leadership from all facets of the activity, from those who call and teach to those who are leaders in associations, publish square dance magazines, serve as suppliers to the square dancers' needs, etc. The group holds conventions biennially with committee work going on continually. Among its many projects are the coordinating of Square Dance Week (held each September starting with the third Monday and continuing through the following Sunday) and the Listening Posts or "trouble line" designed to quickly disseminate information of any activities that might be damaging to square dancing. For information, write Executive Secretary, Don and Vera Chestnut, 2149 Dahlk Circle, Verona, WI 53593.

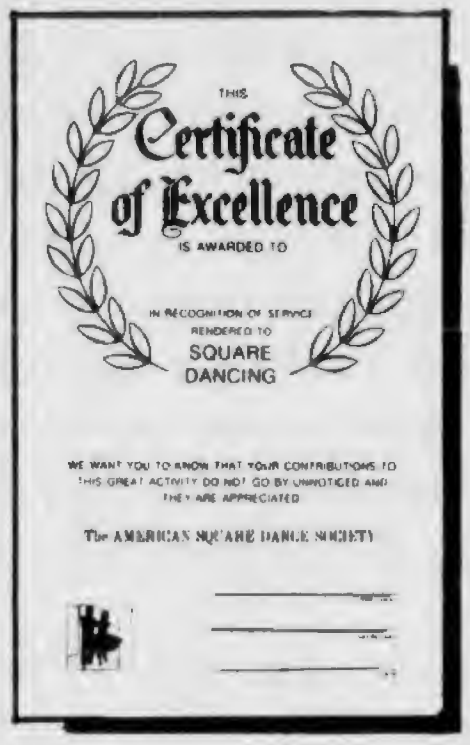
THE AMERICAN SQUARE DANCE SOCIETY. A low-profile service organization originated by Sets in Order, publisher of the Basic Movement Handbooks, the Indoctrination Handbook, Caller's Textbook, Caller/Teacher Manuals, Round Dance Manuals, and SQUARE DANCING Magazine. SIOASDS annually awards callers school scholarships to a number of aspiring callers and recognizes outstanding leadership through the Square Dance Hall of Fame and the Silver Spur awards. This organization serves as a nerve center for square dancing, providing information and materials for radio, television, motion pictures, the press and independent authors as well as for college and high school students seeking background assistance. Its stated purpose is to Promote, Protect and Perpetuate American Square Dancing.

THE NATIONAL SQUARE DANCE CONVENTION. Now preparing its 31st Annual Convention (Detroit, Michigan, June 24, 25 and 26, 1982), this yearly spectacular is the showcase for American square dancing. Attracting as many as 39,000 participants from all parts of North America and from many countries overseas, this big event not only features dancing geared to the many plateaus of the activity, but highlights as part of each program, clinics, panels and workshops of an educational nature. For information, write Howard Thornton, Publicity, 2936 Bella Vista, Midwest City, OK 73110.

ROUNDALAB — An organization created for round dance leaders in the same spirit that Callerlab serves caller-leaders. This organization has worked on standardization, styling and the role of the round dance leader in the contemporary world of square dancing. For information write Charles Capon, Executive Secretary, 1025 N. Highland, Memphis, TN 38122.

IN ADDITION to these groups there are the Lloyd Shaw Foundation, Universal Round Dance Council, Bachelors 'N' Bachelorettes International, Inc., Canadian Square and Round Dance Society, Central Registry of World Dancers, National Association of Square and Round Dance Suppliers and the Overseas Dancers Association.

SPECIAL FOR OUTGOING ASSOCIATION PRESIDENTS: For those who are about to complete a term as president of a dancer, caller or round dance leader association, The American Square Dance Society has designed a special Certificate of Excellence. Contact us at least one month in advance of your presentation date and provide us with the names of the outgoing president and partner, the office held and the name of the association together with the address where the Certificate should be sent. There is no charge for the Certificate although 25¢ to cover the cost of the postage and handling is appreciated.


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The AMERICAN SQUARE DANCE SOCIETY



LADIES ON THE SQUARE

Decorate with Flowers

By Bev Warner,
Saginaw, Michigan



Have flowers available all year long for your dances — dry them!

WITH SPRING just around the corner, gardens will once against burst into bloom. When your flowers are at their peak and you are enjoying fresh bouquets at a club dance, consider "putting them away" and saving them for winter decorations or to give as door prizes. They add a touch of festivity and friendliness to any dance.

Drying Flowers

The simplest way to dry flowers is to hang little bunches in a dry, airy place. The best kinds of flowers to dry by this upside-down method are statice, strawflowers, thistle, yarrow, astilbe, baby's breath, marigold, plumy celosia, cockscomb celosia, cornflower, goldenrod, salvi and any of the everlastings. Dusty miller, artemesia and snow-in-summer are silvery-leaved plants whose foliage can be dried this way.

All you have to do is fasten the stems into small, loose bunches, using twine, wire plastic bag fasteners or rubber bands. You can then fasten several bunches to a wire clothes hanger, suspended from the ceiling, or you can hang the bunches from a line with clothespins. You may have to tighten the ties on the bunches a few times during the drying because the stems tend to shrink. Drying will take a week or more.

Some plants may be dried by standing the stems in an empty jar, vase or milk carton. A window screen placed across the backs of two chairs makes a good rack for drying. Newspapers spread on the floor or on a tray or table also can be used for flat drying. Leave adequate space between the plants. If stalks hang over the edge, they will develop nice curves.

Using a Drying Agent

It is a little more complicated and takes more effort to dry flowers in a drying agent but

the results can be spectacular. Large flowers such as peonies and roses, which don't dry well in the air, turn out beautifully if dried in crystals in silica gel. Other drying formulas are: two parts borax to one part sand; one part borax to two parts cornmeal plus three tablespoons of non-iodized salt per quart of mixture; one part laundry detergent to two parts cornmeal with one part borax.

You will need a container with a tight-fitting lid. Plastic, cardboard, cake pan with lid or margarine tubs are suitable. Line the container with waxed paper. Put a layer of drying agent in the bottom. Cut the flower head, leaving an inch of stem. Push the stem into the drying material, carefully, covering the flower with more drying material and making sure it sifts into crevices between the petals. Spikes can be laid sideways. In all cases, cover the entire flower. You may put more than one flower in a container, just as long as they do not touch each other. After the flower(s) are completely covered, put the lid on and seal the container with tape.

Small, thin-petaled flowers take a few days to dry. Larger, thicker flowers take longer. Check when you think enough time has elapsed. When the flowers are dry and the petals feel crisp and silky, lift them out carefully and use a small brush to remove all traces of the drying material.

A Faster Method

To speed up the process, you can put the container with the flowers arranged in the drying material in an electric or microwave oven. Use a suitable ovenproof container and leave it uncovered. Don't use anything metal in a microwave. Drying takes eight to 24 hours in an electric oven set at 175°. It takes one to three minutes in a microwave. Let the flowers cool for several hours before attempting to remove them from the drying material.

The Results

Don't be surprised if not all the flowers retain their original color. Yellow flowers keep their color well and may look even brighter, but blues turn to lavender and red may turn blue. Pink often deepens to wine red and white may turn a creamy yellow.

After the flowers are dried, store them in airtight containers until the weather is cooler. That way they will not absorb moisture and become limp. When you are ready to arrange the flowers, tape those with short stems to a piece of wire or to a sturdy, dried stalk saved for this purpose. Arrange the flowers in a container. Sand or chunks of styrofoam can help hold the stems in place.

One final hint: Oils (which may be purchased at a natural health food store) have a nice scent. A dab of your chosen fragrance will enhance a bouquet.

You will be surprised — and your dancing friends will be delighted — at the many ways you will find to use these bouquets during a dance season.



NATIONAL SQUARE DANCE CONVENTION®
JUNE 24, 25, 26, 1982
DETROIT, MICHIGAN
P.O. Box 35285, Detroit, MI 48235



ED AND MARTHA RAMBIE, Vice Chairmen of Trail Dances, invite those attending the 31st National to include some of these fun events in their itinerary. Dances scheduled to date are:

Friday, June 18, thru Tuesday, June 22, 8:00 PM.

Sunshine Valley Campground, Sterling, Michigan. Callers: Clyde Cullings, George Edwards, Jim and Beth Davis and visiting callers. Workshops each day. Contact George and Kay Edwards, 1590 Kings Corner Rd., Mikado, MI 48745.

Monday, June 21

Huron Presbyterian Church, Huron, Ohio, 8:00 PM. Caller: Jim Davis. Contact Stan Burdick, PO Box 488, Huron 44839.

Tuesday, June 22

Grosse Pointe War Memorial, Grosse Pointe, Michigan, 8:00 PM; Plus II level. Caller: Max Forsyth; rounds: Alice and Joe Hill. Contact Joe Hill, 10850 East Outer Dr., Detroit 48224.

Madonna College, Livonia, Michigan, 8:00 PM; Plus II level. Caller: Don Williamson. Contact Bill Peterson, 30230 Oakview, Livonia, Michigan 48154.

Mott Community College, Flint, Michigan, 7:30 PM. Contact Bob Martin, 3158 McKinley Rd., Flushing, Michigan 48433.

Jackson, Michigan. Contact Larry Oversmith, 173 Mohawk, Jackson 42903.

Church of the Good Shepherd, Buffalo, New York, 7:30 PM. Free to Convention registrants. Contact Dave and Dorothy Borchard, 316 Hedstrom Dr., Buffalo 14226.

Wednesday, June 23 — in Detroit

Hart Plaza, 1:00-11:00 PM, outdoor dancing.

Cobo Arena, 8:00-11:00 PM, Mainstream level; Rhythm Records' staff.

Hall C, 8:00-11:00 PM, Plus II level; Chaparral Record Company staff.

Westin Hotel, 8:00-11:00 PM, Advanced and Challenge level.

Book Cadillac Crystal Ballroom, 8:00-11:00 PM, singles.

Michigan Mart Building, State Fairgrounds, 8:00-11:00 PM, for campers.

Youth Room

The younger set is invited to be on hand in the Youth Room, 2043 Cobo Hall, from 9:00-10:00 AM every morning, for a "Crazy Hour." Thursday it is called "Cops & Robbers;" Friday is titled, "Circus Time," while Saturday will be "The Last Round-Up." In the same location, you'll find exhibitions on Thursday from 8:45-9:00 PM and on Saturday from 8:00-9:20 PM. Friday evening, from 10:00-11:00 PM, will be a style show. Also on Friday evening, from 8:30-9:00 PM, there will be a Parade of States and young people are invited to join the "march for youth in square dancing."

Contras

"We have the prompters; we have the music; we have a room with a view; now we need you." That's the call for all Convention attendees to give contra dancing a try in Room 3037, Cobo Hall. There will be heritage dances, line dances, mixers and contras for the beginner through the advanced; also exhibitions. You'll find contras a rewarding experience.

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

LAST MONTH, we discussed several considerations that need to be studied before converting a Plus Level club to an Advanced Level. This month we will take a look at getting into Advanced dancing from the caller's standpoint. Just as a club considering Advanced dancing has no clear-cut answer for what course to take, neither does the caller thinking about starting Advanced calling. However, since the decision in this case is for the caller to make, the number of people involved is probably fewer — primarily himself and his partner.

Two primary reasons tend to make callers move into Advanced dancing. The first is the very nature of the caller's involvement with square dancing. If the caller is primarily taken by the puzzle-solving aspect of square dancing and truly enjoys this aspect, then he will probably find a way to become an Advanced caller. The second reason is pressure from the outside. This outside pressure comes in two forms. First, the caller may have dancers who are strongly desirous of getting into Advanced

dancing and would like him/her to teach them. Second, the caller may be in an area where the trend toward Advanced dancing is strong. If he depends on square dancing for a significant part of his income, he may feel his income will be jeopardized if he is not able to call Advanced dances.

There are other less valid, but nonetheless real, pressures on some callers to get into Advanced-dance calling. Many festival programs are now offering Advanced halls; some dances feature Advanced level star tips and the caller gets some pressure to provide them; callers with well-established reputations do not like to be in a position of saying they can not or do not call Advanced dances.

The Caller's Decision

What is involved then, for the caller who has decided, for whatever reason, that he is going to get into Advanced calling? First, he must become familiar with the calls of Advanced dancing. There are 70 or so additional calls to learn and understand. Many he may already know, but he must be careful of having just a passing or superficial understanding. One of the best ways to learn correctly is to become a good Advanced *dancer* first. If he can take the time to go through an Advanced class with an experienced Advanced caller, he will then be better able to teach and call himself. This process will typically take about 100 hours or so. In this it is also desirable that he hear different Advanced callers. Hence, he should make opportunities to dance at the Advanced level at open dances and, perhaps, dance to tapes to broaden his base. Base broadening is important because there is more to the concept of Advanced dancing than simply knowing the calls. The caller should develop insight into the ways in which Advanced choreography differs from Mainstream and Plus Level choreography. He should study concept and movement interpretations of more than one caller, if possible. He is then in a much better position to establish his own interpretation and presentation with understanding and insight. Only then is he in a position to properly teach dancers.

One of the biggest problems that the newer Advanced caller has is incorrectly teaching new dancers because he does not himself understand the call or concept. Details such as which shoulder to pass, what part of a call corresponds to what fraction, and what calls cannot be fractionalized can all get the newer caller into trouble. As the caller is gaining as much insight into Advanced dancing and calling as he can from others, he must at the same time study on his own. First, a caller who cannot sight call will have a very difficult time doing Advanced-dance calling. Thus, the aspiring Advanced caller should certainly develop his sight calling skills if he wishes to be comfortable in the Advanced-calling arena. He should push dolls/checkers around both to understand details of the calls and to develop dance routines. He might want to develop several cards to use in selected situations. He may even want to develop whole dances in this detail at first. However, this is very time consuming; and because one can and will make mistakes on cards, the caller should not try to get by without an ability to sight call. Another, and more compelling reason for sight calling ability is that, whereas totally developed cards (or even memory) might be suitable for calling a dance, they are probably totally inadequate for *teaching* Advanced dancing. Therefore, sight calling is a must for the Advanced level caller.

The necessity to work out one's own choreography on paper in advance cannot be overemphasized. Even if the caller does not subsequently use the choreo verbatim, he needs the preparation exercise to understand the formations and arrangement possibilities. He must be aware of positioning to a much greater extent than he is accustomed to in Plus level dancing because positioning is very important to Advanced dancing. First, new Advanced dancers must be taught it; and second, the caller must be able to judge a particular floor and know how much positioning he can/must use with that floor. A caller may have good judgment but might be unable to exercise it if he does not understand the pitfalls and difficulties in certain positioning situations. Indeed, for the newer caller sight calling can be a trap (as well as a necessity) in that an unfamiliarity with positioning aspects can lead him to overwhelm the dancers and thereby lose control of the dance in the process.

Finally, Advanced level calling is not for all callers. Don't be pressured into it. But, if you decide to do it, make proper preparation and do it right.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Oregon

The 9th Annual Buckeroo Round-Up will be held June 4-6 at the Buckeroo Square Dance Barn in Roseburg. Featured callers are Jim Hattrick, Daryl Clendenin and Dale Robertson; rounds will be cued by Mary and Clarence Deadmond. For information write 5051 No. Stephens, PO Box 522, Roseburg 97470.

England

Square dancers enjoyed a fabulous weekend in Bournemouth at the Wessex Hotel last November with Jerry Story from Iowa and Johnny Hayes from Christchurch handling the calls. Our next weekend is planned for September 24-26 and if any dancers are on holiday in England around that time, please write us at 5 Cuckoo Hill Way, Bransgore, Christchurch, Dorset, or telephone us at (0425) 73404. We'd enjoy having you join us.

– Renee Hayes

California

The Bishop Square Dance Festival will be held June 4-6. Callers will be Bob Johnston and Bob Smith, with Harmon and Betty Jorritsma on rounds. Futher information is available from Leo and Genevieve Jackson, 2277 Loch Lomon, Bishop 93514 (714) 873-4937. Plan a vacation in the spectacular natural beauty of the Eastern High Sierras, plus some



Johnny Hayes and Jerry Story (right) were the callers at a successful weekend in Bournemouth, England, enjoyed by dancers (below).



great dancing. Inyo County, which includes Bishop, contains the highest point (Mt. Whitney), the lowest point (Death Valley) and the southernmost glacier (Palisade) in the United States. Bishop offers many activities such as hiking, fishing, golf, tennis, swimming and picture taking. Skiing is available just 40 miles away at Mammoth Lakes. The Festival will start with an "Acclimatization Dance," as the event takes place at 4,000'. There are motels and lodges in the area, also space for camping and self-contained RVs at the dance site. – *Bill Gardner*

Washington

The 31st Annual Washington State Square Dance Festival will be held June 18-20 at Wenatchee. Beryl Main and Jerry Jestin are featured callers; Bud and Irene Hornstein are handling rounds and Bob Wright, Sr. is prompting contras. A Trail's End Dance is planned on Thursday night, June 17th, at Pioneer Jr. High. A special dance on top of Mission Ridge at 6,740' will be held on Friday from 10:00 AM to 2:00 PM. There are many motels in the area or self-contained recreational vehicles will be permitted. Advance registrations received prior to May 1st will receive a free 1982 Festival Bar for your badge. Information from 1982 Washington State Festival, 131 View Ridge Circle, Wenatchee 98801.

Europe

In order to get an idea of the present status (September, 1981) of the square and round dance activities in Europe, it is interesting to know the geographic location of the clubs. There are 110 EAASDC clubs. 85% are located in the Federal Republic of Germany; the remaining 15% are spread over Belgium, Italy, Norway and the Netherlands. Non-EAASDC clubs are not included in this count.

– *Hanns-Dieter Keh (Chatterbox)*

Pennsylvania

The Cannonaders 23rd Annual Round-Up will be held May 29th at the Gettysburg College Student Union Building, Gettysburg. Featured square dance callers for the event will be Dick Bayer and Don Williamson. Ted and Janice Reeder will be in charge of round dancing. The host caller for the Round-Up will be Milt Neidlinger of the Cannonaders. Admittance is by advance registration only with the dance limited to 100 squares. Information from Bud and Ruth Newman, 39 Patrick Ave., Littlestown 17340 (717) 359-5650.

– *Del and Bus Hull*

Oklahoma

Greetings from Tulsa, where we will have our 35th Annual Northeast Festival on April 3rd at the Civic Center. There will be workshops at every level all day long, with a fashion show at 1:00 PM. A Grand March at 7:30 will kick off the evening dance. An after party starts at midnight and ends at 3:00 AM. Sponsored by the Northeast Oklahoma Square Dance Association, this event promises a day full of fun and good square dancing. For information contact Dean and Ruby Roberts, 2204 West College, Broken Arrow 74012 (918) 258-5159.

Saudi Arabia

Dancing on diamonds? An unlikely spot to hold a square dance, to be sure, but the Riyadh Desert Swingers chose this location in December to hold a combination dance and picnic. The diamond field is located about 50 km outside Riyadh, down a treacherous trail pot-holed with rocks. Upon arrival at the ancient wadi, the intrepid set off across the sands in search of diamonds. The "diamonds" are actually quartz with a 7.5 hardness, compared to 10 for the real stones. But when the Qaisumah diamonds are cut and polished, they look like real gems. When the treasure hunters returned, speakers were atop car hoods, cassette decks connected and hamburgers sizzling on a grill. The music came on and the dancers flowed through the sand, perhaps even dancing on some diamonds in the process. – *Stuart Borise*

Kansas

The South Central Kansas Area is presenting its Spring Square and Round Dance Festival, April 23-24, in Convention hall at Century II, Wichita. The Friday program is conducted by South Central Kansas callers and round dance instructors. On Saturday, Cal Golden will take the mike while Glen and Beth McLeod will handle the rounds. For further information contact Bill and Evelyn Lantz, 4533 Laura, Wichita 67216.

– *Ted and Babe Mueller*

Mack and Nina Kernodle accept a Certificate of Appreciation as they are inducted into the NC Hall of Fame by Bill Dobbins, vice president of the Federation (top). Bill presents the Golden Slipper Award to Boots and Marie Collins (center).



North Carolina

At their annual charity drive for the Burn Center at Chapel Hill, dancers raised $32,355.05.

At the winter meeting of the North Carolina Federation, Mack Kernodle, from Greensboro, was inducted into the Hall of Fame. Mack began calling folk dances in 1933 and moved into the square dance field in 1950. He has been the club caller for the Quadrilles since 1951; has served the State Federation in many ways, as well as the Piedmont Callers Association; has been instrumental in assisting new callers; calls for retarded groups and civic organizations and has been a steady hand in the activity for many years.

At the same meeting, Boots and Marie Collins, from Shelby, were presented the annual Golden Slipper Award in appreciation of their contribution to their home clubs, the Wagon Wheelers (squares) and the Twirl-A-Rounds (rounds) for more than 20 years and their service to the Federation for many years.

– Peggy Bradshaw



J. Howard Swanson (left), president of the North Carolina Federation, watches as Bob Harrelson (right), Chairman of the Federation Charity Ball, presents a check to Ben Moore of the Chapel Hill Burn Center.



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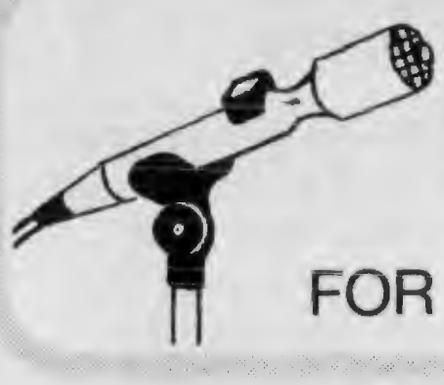
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1982

HERE ARE THE FOUR SINGING CALLS selected this month by our reviewer as being one person's evaluation of the current releases. You'll find an unusually large number of record reviews this month, starting on page 70. There is a total of 20 releases.

SINGING CALLS

RIDE THE TRAIN

By Mark Clausing, Marrero, Louisiana

Record: Mountain #13, Flip Instrumental with Mark Clausing

OPENER:
Circle left
Orange blossom special Wabash cannon ball
Reverse back go single file
You're gonna move it around the hall
Girls step out and backtrack
One time around for me
Turn your partner by the right
Left allemande and weave
Ride the train ride the train
Swing your lady round and promenade
Sleepin' in a box car when it rains
Ride the train ride the train
MIDDLE BREAK:
Four ladies promenade around the ring
Get on home box the gnat
You swing and whirl your beau
Join up hands and circle to the left
Allemande left that corner lady
Weave the ring you know
Ride the train ride the train
Swing your lady around and promenade
Sleepin' in a box car when it rains
Ride the train ride the train
ENDING:
Sides face grand square
Ride the train ride the train
Anywhere I'm going I ride the trains
Sleepin' in a box car when it rains
Ride the train ride the train
Four ladies promenade once inside go
You're gonna get on home and
Swing your man you know promenade
Sleepin' in a box car when it rains
Ride the train ride the train
FIGURE 1:
One and three pass thru
Do a partner trade and roll to face
Box the gnat pull on by and do sa do
Make your wave and ladies trade
Recycle please veer to the left
Ferris wheel those center two
Square thru three quarter round and swing
Swing the corner lady promenade
Sleepin' in a box car when it rains
Ride the train ride the train
FIGURE 2 (MAINSTREAM APD):
One and three square thru three hands
Meet your corner with a curlique and
Scoot back you go check your wave
Centers trade spin the top for me
Move right along and pass thru
Those boys fold to face box the gnat
Pull on by left allemande and
Swing the corner lady promenade
Sleepin' in a box car when it rains
Ride the train ride the train
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD 'OLE GIRLS

By Scot Byars, El Sobrante, California

Record: River Boat #129, Flip Instrumental with Scot Byars

OPENER
Circle left
Saturday night a smoke filled bar
Waylon and Willie and the boys
Walk around the corner girl see saw your own
Left allemande weave the ring
We all love Waylon we all love Willie
Do sa do promenade them home
You wouldn't see one single good old boy
If it wasn't for the good 'ole girls
MIDDLE BREAK, ENDING:
The good 'ole girls promenade inside
Get back home and swing with your man
Join hands circle left around you know
Left allemande weave the ring
Good 'ole girls by the dozen do sa do
Swing your lady promenade

You wouldn't see one single good old boy
If it wasn't for the good 'ole girls
FIGURE:
Head two couples square thru four hands
With sides make a right hand star
Heads star left in middle one time go
To the same two right and left thru
Swing thru go once swing thru again
Swing that corner promenade
You wouldn't see one single good old boy
If it wasn't for the good 'ole girls
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

IF I KEEP ON GOING CRAZY

By Charles Wheatley, Louisville, Kentucky
Record: Circle D #216, Flip Instrumental with Charles Wheatley
OPENER, MIDDLE BREAK, ENDING
Circle left
Standing in a depot in Boulder, Colorado
Called some strange lady by your name
Left allemande that corner do sa do own
Allemande left that corner weave the ring
If I keep on going crazy
I'll get there by and by turn thru
Allemande left promenade I cry
You know getting there's so easy
I don't even have to try
If I keep on going crazy
I'll get there by and by
FIGURE:
Head two couples promenade halfway go
Down the middle curlique then boys run
Swing thru let those boys run again
Couples circulate with a wheel and deal
Pass to the center square thru
Three quarters round you go
Swing that corner lady promenade home
You know gettin' there's so easy
I don't even have to try
If I keep on going crazy
I'll get there by and by
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M GETTING GOOD AT MISSING YOU

By Wade Driver & Pat Barbour
Record: Rhythm #158, Flip Instrumental with Wade Driver & Pat Barbour
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across that ring
Rollaway circle left I sing
Four ladies rollaway circle left and go
Left allemande and weave that ring
I'm getting good at thinking of you
Do sa do promenade her too
Could be the best at being blue
I'm getting good at missing you
FIGURE:
Heads square thru four hands you know
Around that corner do a do sa do
Swing thru boys you run tag that line
Face right and wheel and deal turn thru
A brand new corner go left allemande
Swing your own promenade that land
Could be the best at being blue
I'm getting good at missing you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FROM THE 1982 PREMIUM RECORDS

Letters galore from both callers and dancers have expressed appreciation for the printing of the patter calls which appear in the yearly Premium albums. It provides an opportunity for a review of the calls and an analysis of the patterns. Again we express our thanks to the callers who shared their talents on this past year's albums and to the record companies for their music.

1982 BASICS

Don Tramutolo
Aurora, Colorado

Heads right and left thru, square thru four
Swing thru, boys run, couples circulate
Wheel and deal, pass to the center
Square thru in the middle four
You're facing out, separate, go round one
Make your lines, star thru, centers pass thru
Do sa do, ocean wave, right and left thru
Veer left, couples circulate, wheel and deal
Touch a quarter, in your own four
Split circulate, boys run, pass thru
Wheel and deal, centers square thru three
Allemande left, weave, promenade, don't stop
Side couples wheel around, right and left thru
Pass thru, bend that line, pass the ocean
In your own four, split circulate
Centers trade, swing thru
Centers run, couples circulate
Bend that line, star thru
Centers pass thru, right and left thru
Pass thru, trade by, square thru one
Allemande left, promenade home
Sides face grand square

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

1982 MAINSTREAM BASICS

Johnnie Scott
Highland, California

Head two pair square thru four, slide thru
Spin the top, spin chain thru
Right and left thru, slide thru
Spin the top, spin chain thru
Right and left thru, left allemande

Two and four square thru four
Spin chain thru, all eight circulate
Centers trade, boys run around this girl
Wheel and deal, star thru, left allemande
Come home with a do sa do
Four men star by the left
Pick up the opposite lady, promenade her
One and three wheel around, pass thru
Wheel and deal, center four star thru
Right and left thru, full turn around
Promenade to the left outside three quarters
The other four do a right and left thru
Full turn around, left allemande

Two and four right and left thru
Roll away with a half sashay, star thru
Step to a wave, spin chain thru
Girls run around this man, with same man
Cast off three quarters, star thru, trade by
Square thru three quarters, left allemande

1982 MAINSTREAM & QUARTERLIES

Johnny Jones
Kingsport, Tennessee

Sides curlique, boys run right
Right and left thru, veer to the left
Ferris wheel, centers pass thru, star thru
Right and left thru, ladies lead Dixie derby
Couples circulate, ferris wheel
Centers pass the ocean
In the middle swing thru
In the middle boys run around the girls
Bend your line, step to a wave
Release recycle, centers sweep one quarter
Star thru, in the middle, zoom
New centers pass thru, touch a quarter
Split circulate once, boys run
Right and left thru, pass thru
Wheel and deal, everybody double pass thru
Lead pair California twirl, star thru
Pass the ocean, swing thru, spin the top
Right and left thru, pass thru
Wheel and deal, centers zoom
New centers pass thru, touch a quarter
Ocean wave, centers trade, swing thru
Boys run, partner trade, pass the ocean
Swing thru, boys run right, ferris wheel
Step to a wave, ping pong circulate
Recycle, double pass thru
Lead pair California twirl, curlique
Split circulate, boys run, right and left thru
Star thru, veer to the left, couples circulate
Ladies trade, ladies circulate, bend the line
Star thru, veer to the left, ladies trade
Ferris wheel, centers zoom
New centers right and left thru, pass thru
Star thru, square thru three
Allemande left

1982 PLUS ONE & TWO

Smokey Snook
Phoenix, Arizona

Heads square thru four
Right and left thru, star thru
Pass the ocean, relay the deucey
Explode your wave, partner trade
Right and left thru, load the boat
Right and left thru, swing thru
Boys run to the right, ferris wheel
Centers touch a quarter, allemande left

Sides lead right
Circle four, break out in a line
Curlique, coordinate, couples circulate
Crossfire, triple scoot back, single hinge
Triple trade, right and left thru
Star thru, pass thru, trade by, swing thru
Girls circulate, boys trade, boys run
Bend the line, slide thru
Left allemande

Sides right and left thru, star thru
Pass thru, touch a quarter
Follow your neighbor and spread, ladies trade
Spin chain the gears, recycle
Right and left thru, pass thru, trade by
Swing thru, boys run around the girl
Ferris wheel, those in the middle
Right and left thru, zoom
Centers Dixie grand, left allemande

THE 1983 PREMIUM RECORDS

An outstanding lineup of callers has been invited to furnish the calls for next years' four album Documentary In Sound series. In addition to albums on the Basic, Mainstream and Plus levels there will also be one featuring Advanced. An overwhelming demand for a collection featuring this segment of calls has prompted this decision — **Editor.**

ROUND DANCES

TWO-LIPS — Hi-Hat 002
Choreographers: Hap and A.J. Wolcott
Comment: Active fun-to-do two-step. An old time tune "When You Wore A Tulip."

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Strut Fwd, —, 2, —; Fwd Two-Step; Strut, —, 2, —; Fwd Two-Step;**
5-8 **Fwd** BANJO, **—, Check, —; XIB, —, Side, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to** CLOSED, **—;**
9-12 **Turn Two-Step; Turn Two-Step; M face** WALL **(Twirl) Vine, —, 2, —; 3, —, 4** BUTTERFLY, **—;**
13-16 **Toe, —, Heel, —; XIF, Side, XIF, —; Rock Side, —, Recov to** SEMI-CLOSED **facing** LOD, **—; Fwd Two-Step;**

PART B

1-4 **Side, XIB, —, —; Side Two-Step; Side, —, XIB, —; Side Two-Step;**
5-8 **Strut Away, —, 2, —; Circle Away Two-Step; Strut Together, —, 2, —; Circle Together Two-Step**
9-12 **Fwd, —, Swing, —; Fwd, —, Touch, —; Fwd, —, Swing, —; Fwd, —, Touch, —;**
13-16 SEMI-CLOSED **facing** LOD **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL; **Turn Two-Step; Turn Two-Step;**

SEQUENCE: A — B — A — B — B (1 thru 8 plus Ending)
Ending:
1-4 **Fwd, —, Clap, —; Fwd, —, Slap, —; Bump, —, Bump, —; Clap, —, Bump, —.**

ANGELS — Hi-Hat 002
Choreographers: Brian and Sharon Bassett
Comment: This is a fox trot swing routine to big band sounding music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **1/2 L Turn face** RLOD, **—, Side, Close; 1/2 L Turn face** LOD, **—, Side, Close; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face** WALL, **—;**
5-8 **Twisty Vine, 2, 3, 4** BANJO; **Side, Close, Fwd** SEMI-CLOSED **face** LOD, **—; Pickup to** CLOSED, **—, Run, 2; Walk, —, 2, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing LOD:

PART B

1-4 **Balance L, 2/3, Balance R, 2/3; Rock Apart, Recov, Wrap/2, 3; Back Up/2, 3, Rock Bk, Recov; Unwrap/2, 3, 4/5, 6;**
5-8 **Rock Apart, Recov, Rev Twirl/2, 3; 4/5, 6** CLOSED, **Run, 2; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

SEQUENCE: A — B — A — B except replace meas 16 of B with Bk, Lock, Bk, Bk/Point.

EDITH'S WALTZ — Grenn 14305
Choreographers: Donald and Edith Donath
Comment: Nice waltz with both left and right face turning waltzes. Pleasant music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY **M face** WALL, **Touch, —;**

PART A

1-4 **Waltz Fwd, 2, 3; Turn In, 2, 3 end** LEFT-OPEN **facing** RLOD; **Bk Up Waltz, 2, 3; 4, 5, 6;**
5-8 **Step Fwd, Touch, —; Step Bk, Touch, —; Twinkle, 2, 3; Twinkle, 2, 3 end** BUTTERFLY **M facing** WALL;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

17-20 **Side, Draw, Close; Side, Draw, Close; Twinkle, 2, 3; Twinkle, 2, 3;**
21-24 Repeat action meas 17-20 Part B:

PART C

25-28 BUTTERFLY **M Fwd** LOD **Point, —; Spin Manuv, 2, 3 end** CLOSED **M face** RLOD; **(R) Waltz Turn; (R) Waltz Turn M face** LOD;
29-32 **(L) Waltz Turn; (L) Waltz Turn end** BUTTERFLY **M face** WALL; **(Twirl) Vine, 2, 3; 4, 5, Close;**

SEQUENCE: A — B — C — B — A — B — C Step Apart and Ack.

MAKES NO DIFFERENCE — Grenn 14305
Choreographers: John and Marge Clever
Comment: A fun two-step with nice danceable music.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Rock Side, Recov, XIF, —; Rock Side, Recov, XIF end** SEMI-CLOSED **facing** LOD, **—;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL; **Side, close, Fwd, —; Fwd, Close, Bk, —;**
5-8 **Scissors Thru,, Check, —; Recov, Side, Thru, —; Vine, 2, 3, 4; Pivot, —, 2 end** SEMI-CLOSED **facing** LOD, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 except to end M facing WALL:

PART B

1-4 **Side, Touch, Side/Close, Side to** SEMI-CLOSED **facing** LOD; **Rock Bk, Recov, Fwd, 2 end** OPEN; **Step Away, Swing, 1/4 R Turn M face** WALL **in** BUTTERFLY, **Touch; Vine, 2, 3, 4 end** OPEN **facing** LOD;
5-8 **Vine Apart, 2, 3, Touch; Together, 2, 3, Touch end** CLOSED **M face** WALL; **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED;

SEQUENCE: A — B — A — B — A plus Ending.
Ending:
1-4 BUTTERFLY **M face** WALL **Rock Side, Recov, XIF, —; Rock Side, Recov, XIF, —; Side, Close, Side, Close to** OPEN; **Fwd, —, Fwd, —;**
5-8 BUTTERFLY **M face** WALL **Rock Side, Recov, XIF, —; Rock Side, Recov, XIF, —; Side, Close, Side, Close; Side, Close, Step Apart, Point.**

SAY YOU'LL STAY UNTIL TOMORROW — Square Tunes 1000
Choreographers: Vaughn and Jean Parrish
Comment: An enjoyable to do fox-trot routine. Music is pleasant.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED **facing** LOD, **—, Touch, —;**

PART A

1-4 **Fwd, —, Fwd, Close; Fwd, —, Fwd, Close end facing partner; Side, —, XIB, —; Side, —, Thru to** CLOSED, **—;**
5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, — end** SEMI-CLOSED;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end LOOSE-CLOSED M face WALL:

PART B

17-20 **Side, —, XIB, Side; Thru to** CLOSED, **—, Fwd, Close; L Turn, —, Bk, Close; L Turn, —, Side, Close;**
21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED:
25-28 **Fwd, —, Check, —; Bk, Close, Fwd, Lock; Fwd, —, Manuv M face** RLOD, **—; Pivot, —, 2 end in** SEMI-CLOSED, **—;**
29-32 Repeat action meas 25-28:

SEQUENCE: A — B — A — B — except to check on last step and smile.

MAINSTREAM GIMMICKS

by Ray Rose, Van Nuys California

From a static square:
Heads lead to the right
Do sa do to ocean wave
Swing thru . . . men trade
Men run around the girl
Tag the line . . . face in . . . pass thru
Wheel and deal . . . double pass thru
Cloverleaf . . . allemande left

From static square
Head ladies chain
Head ladies chain three quarters
Side men turn them with an arm around
Rollaway with a half sashay
Do so do to a six handed ocean wave
Swing thru . . . spin the top . . . extend
Allemande left

Four ladies chain three quarters
Heads lead to the right . . . circle up four
Break to a line . . . pass the ocean
Swing thru
Men trade . . . men run . . . tag the line
Girls turn right . . . men turn left
Right and left grand

Heads right and left thru . . . four ladies chain
Four ladies chain three quarters
Heads lead to the right . . . circle up four
Break to lines . . . rollaway a half sashay
Star thru . . . insides make an arch
Back up as the outsides back under the arch
Allemande left

From a static square:
No. 1 couple face your partner . . . star thru
No. 2 man and No. 4 lady star thru
California twirl
No. 4 man and No. 2 lady star thru
Triple centers in . . . cast off three quarters
Pass thru . . . U turn back . . . star thru
Lead couple substitute
Back over three couples
New lead couple substitute
Back over two couples
New lead couple California twirl . . . dive thru
Centers square thru three hands
Allemande left

A COLLECTION OF IDEAS

by Gerald McWhirter,
Oklahoma City, Oklahoma

Two and four star thru . . . all double pass thru
Cloverleaf
Down the middle double pass thru
Peel off . . . curlique . . . single file circulate
All trade and roll . . . girls pass the ocean
Boys pass thru and face the girls
Girls extend to the boys
All scoot back . . . boys run
Right and left thru . . . pass the ocean
Spin chain thru . . . girls circulate
Boys run . . . bend the line
Spin the top to right and left grand

Two and four pass the ocean . . .recycle
Square thru . . . others divide and slide thru
All star thru . . . right and left thru
Pass thru . . . wheel and deal
Double pass thru . . . leads trade
All swing thru . . . boys trade
Same sex trade to right and left grand

One and three pass the ocean . . . recycle
Square thru . . . others divide and slide thru
All star thru . . . right and left thru
Pass thru . . . wheel and deal
Double pass thru . . . leads trade
All swing thru . . . recycle
Right and left grand

One and three pass thru
Separate up the outside round two
Line up four . . . eight to middle and back
Box the gnat . . . right and left thru
Send 'em back Dixie style to ocean wave
Boys scoot back . . . girls circulate
And left swing thru . . . left spin the top
Triple trade (center girls and all four boys)
All left single hinge . . . single file circulate
All the girls run . . . all square thru but
On the third hand box the gnat to
Right and left grand

Two and four pass thru
Separate go up the outside
Around two and line up four
All pass thru . . . U turn back
Right and left thru . . . flutterwheel
Sweep a quarter more . . . swing thru
Girls fold . . . peel the top
Right and left thru . . . pass the ocean
All eight circulate . . . swing thru
Girls circulate . . . boys trade
Girls cross fold . . . boys trade
Right and left grand

Two and four right and left thru
Pass the ocean
Girls trade . . . ping pong circulate
Extend the tag . . . girls trade
All scoot back to right and left grand

One and three pass the ocean . . . fan the top
Sides partner hinge . . . all fan the top
Swing thru . . . recycle . . . veer left
Chain down the line
Right and left thru . . . slide thru
Eight chain five . . . allemande

Two and four pass the ocean . . . swing thru
Girls fold . . . peel the top
Heads partner hinge . . . all swing thru
Right and left thru . . . pass thru
Wheel and deal . . . double pass thru
Track II . . . swing thru . . . boys run
Half tag . . . trade and roll
Allemande

One and three slide thru . . . roll and pass thru
Separate go round one . . . line up four
All right and left thru . . . slide thru
Touch a quarter
Follow your neighbor and spread
All split circulate . . . all eight circulate
Swing thru . . . scoot back . . . boys run
Right and left thru . . . pass thru
Wheel and deal
Centers square thru three quarters
Allemande

Two and four pass the ocean . . . ladies trad
Double pass thru . . . leads trade
Swing thru . . . turn thru
Allemande

One and three slide thru . . . roll and pass thr
Cloverleaf . . . all double pass thru
Centers in . . . cast off three quarters
All pass thru . . . partner trade . . . roll
Pass thru . . . right and left grand

Two and four touch one quarter
All the girls pass thru
Center four pass the ocean
Others single hinge . . . all fan the top
All eight circulate . . . boys go double
Boys trade
All recycle to right and left grand

One and three pass the ocean . . . girls trac
Ping pong circulate . . . release recycle
Double pass thru . . . leads trade
All pass thru . . . trade by to corner
After you pass thru, allemande

One and three swing thru
Star thru with partner
Circle to a two faced line . . . couples circulate
Couples hinge . . . triple trade
Tag the line . . . face right
Boys cross run . . . chain down the line
Right and left thru . . . veer left . . . girls hinge
Girls swing thru . . . all flip the diamond
Boys trade . . . right and left grand

Sides swing thru . . . star thru
Circle to a two faced line
Girls follow your neighbor and spread
All flip the diamond
Right and left grand

Heads swing thru . . . star thru
Circle to a two faced line . . . couples circulate
Girls scoot back . . . boys circulate
Boys U turn back . . . all left swing thru
Left spin the top . . . triple trade
Left single hinge . . . single file circulate
All trade and roll . . . right and left thru and
A quarter more . . . couples circulate
Three quarters tag the line . . . girls face right
All diamond circulate . . . girls swing thru
All flip the diamond . . . right and left grand

Sides touch one quarter . . . walk and dodge
Others roll away . . . all swing thru
Boys run . . . star thru . . . veer left
Chain down the line . . . right and left thru
Pass the ocean . . . split circulate double to
Right and left grand

Heads swing thru . . . star thru
Others roll away
Circle to two faced line . . . couples circulate
Three quarter tag the line . . . ocean wave
Swing thru . . . others back track
Extend the tag . . . all swing thru
All eight circulate . . . boys run . . . star thru
Pass thru . . . trade by
Split two and line up four
Eight to middle and back
Square thru four hands
Meet partner . . . right and left grand

Heads half square thru . . . all half square thru
All boys run . . . split circulate
Boys run . . . right and left thru
Pass thru . . . wheel and deal
Centers square thru three quarters
Allemande

Two and four square thru two
All touch a quarter . . . all eight circulate
Boys run . . . right and left thru . . . slide thru
Allemande

Two and four lead right . . . circle to a line
Right and left thru . . . all swing thru
Recycle . . . check line . . . all pass thru
Partner trade and roll
Right and left thru . . . veer left
Chain down the line . . . cross trail thru
Allemande

One and three lead right . . . circle to a line
Right and left thru . . . all swing thru . . . recycle
Check line . . . pass thru
Face your partner . . . right and left grand

One and three cross trail thru
Go round one . . . line up four
All right and left thru . . . pass the ocean
Swing thru . . . girls fold . . . all peel off
Couples circulate . . . ferris wheel
Center four square but on the third hand
Start a Dixie grand . . . right . . . left . . . right
Allemande

Two and four curlique . . . walk and dodge
Circle to a two faced line
Couples circulate . . . chain down the line
Curlique . . . coordinate
Chain down the line
Right and left thru . . . pass the ocean
Spin chain thru
Right and left grand

One and three pass the ocean
Release recycle
Double pass thru . . . track II . . . linear cycle
Right and left thru . . . star thru . . . veer left
Chain down the line . . . pass thru
Wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . all slide thru
Centers square thru three quarters
Allemande

One and three touch a quarter and substitute
Others move in and touch a quarter
All single hinge (check a thar)
Original heads trade . . . all boys run
Move on to the next . . . right and left thru
All slide thru . . . eight chain three
Allemande

One and three right and left thru
Pass the ocean . . . fan the top
Others divide and slide thru
Ping pong circulate
Release recycle . . . double pass thru
Track ii . . . swing thru . . . boys run
Chain down the line . . . right and left thru
Slide thru . . . pass thru . . . trade by
Box the gnat to right and left grand

AMMUNITION

If you have dance material which will fit Basic plateau clubs, send it to our Ammunition Editor, Ken Kernen, 201 E. Greenway Rd., Phoenix, AZ 85022.

Four ladies chain
Sides lead right and circle four
Side men break to lines of four
Star thru, dive thru
Pass thru, star thru
Cross trail thru, left allemande

Sides box the gnat, pull by
Separate round one
Come into the middle
Pass thru, split two
Around one down the middle
Box the gnat
Half square thru
Right and left thru
Dive thru, right and left thru
Box the gnat
Star right to the corner
Left allemande

Sides promenade half
Right and left thru
Two ladies chain across
Same ladies chain left
Heads right and left thru
Same ladies chain
Four ladies chain
Sides half square thru
Right and left thru
Dive thru, pass thru
Right and left thru
Dive thru, pass thru, circle four
Side men break to lines of four
Right and left allemande

Sides right and left thru
Side ladies chain
Side ladies chain
Heads right and left thru
Star right to the corner
Left allemande

Heads right and left thru
Pass thru, separate
Round one into the middle
Star thru, right and left thru
Cross trail and face the sides
Right and left thru, dive thru
Right and left thru, pass thru
Star thru, right and left thru
Pass thru, look right, left allemande

Heads lead right and circle to a line
Bend the line, pass thru
Bend the line, pass thru
California twirl, bend the line
Right and left thru, pass thru
California twirl, bend the line
Pass thru, bend the line
Right and left thru, pass thru
California twirl, bend the line
Cross trail thru, left allemande

Sides star thru, right and left thru
Pass thru split two
Around one down the middle
Star thru, right and left thru
Pass thru, left allemande

Heads promenade half
Four ladies chain
Four ladies chain
Heads half sashay
Pass thru, separate
Round one into the middle
Box the gnat, pull by, split two
Around one to lines of four
Box the gnat, pull by
Left allemande

Side ladies chain
Sides cross trail thru
Around one to lines of four
Right and left thru
Square thru four hands
Outsides California twirl
Centers pass thru
Circle four half way
Dive thru, pass thru
Circle four three quarters round
Pass thru, bend the line
Star thru, centers U turn back
Star thru, separate
Around one to lines of four
Star thru, pass thru
Pass thru again
Left allemande

Four ladies chain
Heads square thru four hands around
Half square thru the outside two
Bend the line, star thru
Pass thru, outsides California twirl
Centers pass thru
Left allemande

Heads lead right and circle four
Head men break to a line of four
Left square thru four hands around
Left allemande

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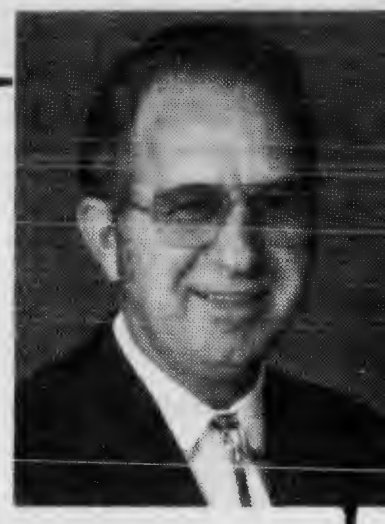


James Maxey

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CALLER of the MONTH



Tommie Morris,
Santa Ana, California

IT ALL STARTED IN 1964. Upon arriving home from work, his wife Earlina told him a neighbor had invited them to a square dance class that evening. After dinner, Tommie immediately went and found a bolo tie, got out his western boots, got dressed, came out and asked, "Are you ready?" Earlina replied, "Ready for what?" and he replied, "The square dance class" . . . and from that moment, it's been onward and upward, only now it's Tommie that's teaching the classes.

Today, Tommie is teaching two classes (Jolly Ducks of Los Alamitos and Peel Offs). For the last three years he has been teaching for the Huntington Beach School District and during the summer months runs a workshop. Only two years after he got started, he formed the Fountain Valley Squares and for a number of years owned and operated Hillbilly Lodge in Idylwild. Tommie also calls for the Rovin' Nuts Square Dance Club, is a member of Callerlab and a member of the Orange County Callers Workshop.

Always a lover of country music, it was no surprising that he moved quickly into the calling field. Tommie attended caller classe



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under Larry Brocket and Bob Van Antwerp. He originally learned to dance with Chuck Harrelson and Marv Lindner and attributes a lot of his ability to the help of Marv. He has recorded on the Red Boot and Flutter Wheel labels.

Eighteen years have gone by since Tommie went searching for a western tie and boots and since them, not only have he and his wife become dedicated leaders in the activity but they have also made it a family affair. Their three daughters, one son and both sets of parents are all square dancers. And that's what's termed a "sure following!"

LETTERS, *continued from page 3*

our own special badge. One suggested the name of "Mended Heart Dancers," and I'm sure there are other feasible suggestions. I shall try to answer each and everyone now that the holidays are over. We hope we will make some impact on the medical profession and maybe even on the American Heart Association. Anyone who has any information on this subject might send it to the Heart Association. I know it would help.

Billie Ruttledge
Paw Paw, Michigan

Dear Editor:

It is with great regret that I write this letter. After 18 years of square dancing, we have decided to give it up. Here in South Florida, square dancing has lost its true meaning — "fun." You can no longer go to a dance, raise your hand, and have a square. Wherever you go, either the squares are made up permanently or people run around with pencil and paper setting up squares before the dance starts. The callers know what is going on but

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Bernice and Sid Jacobs
Margate, Florida

Dear Editor:

We were wondering how you get your "Badges of the Month" for your magazine, which we adore. Every month gets better and better.

George Harper
Nevada City, California

Anyone is welcome to submit a club badge (which we may keep) or a black and white glossy photo of a badge, along with information about how the name and design were chosen and some basic facts about the club. Badges are featured in the order they are received and it sometimes takes 18 months or more from the time a badge reaches us until it appears in print. — Editor

Dear Editor:

Anyone desiring my collection of SQUARE DANCING Magazine (Sets in Order) — 10 to 15 years — please contact me.

Carl Creel
PO Box 1407
Ft. Myers,
Florida 33902

Dear Editor:

With regret, mixed with pleasure, we request our names be withdrawn as Information Volunteers. We're about to start using the service ourselves, as happy square dance travel retirees, so we won't be available to answer our phone too often! Our years of In

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formation Volunteers have been fun, meeting and dancing with many who called when visiting our area.

Bob and Esther Snyder
Annville, Pennsylvania

Our thanks to you (and to all Information Volunteers) for your donated services over the years. And happy travel/dancing! — Editor

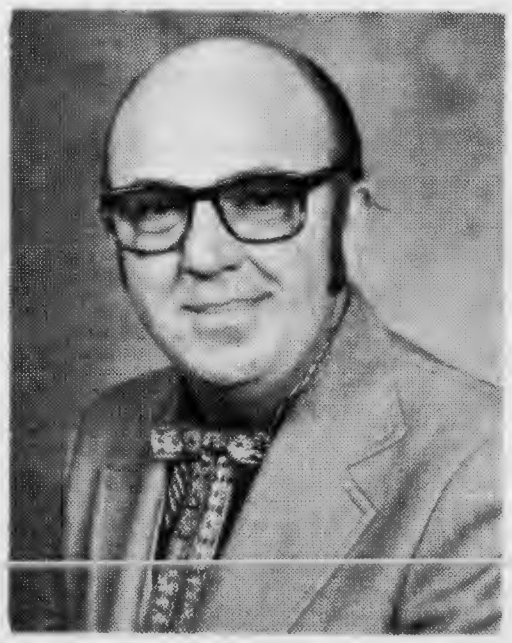
Dear Editor:

I have no problems with a do sa do back to back or with a swing. I do it the way other dancers want to. I can dance and have as much fun as anybody as long as they are not hurting anyone physically or doing anything immorally wrong. Try a little unselfishness; you might enjoy it.

Lloyd and Bertha Tucker
Kansas City, Kansas

Dear Editor:

I have used past Premium Records as a "teacher" before I caught the calling fever. Wish you had started printing the calls earlier. I support the idea that new dancers need a place to dance at Mainstream before being



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September 19 — Callers Seminar, Columbia, South Carolina. Cal & Tony Oxendine.
October 23 — Callers Seminar, Natchez, Mississippi.
October 30, 31 — Rainier Teacher & Caller Association, Tacoma, Washington.

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April 10 — Callers Association Dance, Albuquerque, New Mexico
April 16, 17 — Myrtle Beach Ball, Myrtle Beach, So. Carolina. Cal, Tony & Pat.
April 24 — So. Central Kansas Dancer & Caller Assoc. Festival, Wichita, Kansas
May 1 — All-Niter, Winchester, Indiana.
May 14, 15 — Cactus Twirlers Fiesta Weekend, Del Rio, Texas.
May 22 — Square "A" Anniversary Dance, Grand Prairie, Texas.
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faced with Plus movements. This year I've danced in five states and everywhere I've found people who are not executing the basics properly but their callers are laying Plus I and II on them.

Larry Spice
Millersville, Maryland

Dear Editor:

We callers and dancers, especially overseas, can't tell you dedicated people who publish the magazine each month, who make records and other information available to us, just how much we appreciate you. Our hats are off to you.

Jackie and Ron Weldon
Gitmo, Cuba

Dear Editor:

One thing I particularly enjoy about SQUARE DANCING Magazine is that there is something for everyone. You do not need to change anything. I think the majority of dancers enjoy the Mainstream level, with the odd Plus I or II movement for a bit of challenge, at least for the dancers who do not visit or just dance bi-weekly.

Bill Dorton
Prince Albert, Saskatchewan

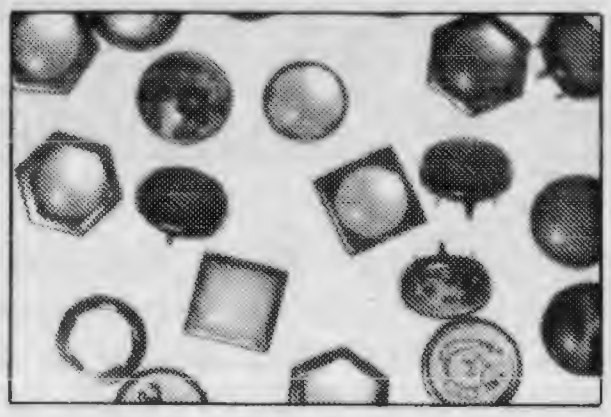
Dear Editor:

I enjoy Les Gotcher's articles in the magazine. With all the Plus and Advanced material being pushed, it's good to hear from an old timer with some sound basic ideas. The club I call and teach for originated in 1949 and, while none of the founders are now active, we have a number of couples who have been dancing over 20 years, and we are still a Mainstream club. The club's attitude is "give us variety by presenting the figures in innovative ways, but don't use new names for combinations of old

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basics." We workshop the Quarterly Selections and occasionally some Plus movements, but we've been able to survive all these years without becoming a Plus club.

Everett Jacobson
Owatonna, Minnesota

Dear Editor:

The letter from "Name Withheld" concerning the problem of cigarette smoking at square dances is of great interest to me — a nonsmoker. Does the remedy given by the Deer Park, New York, lady do away with the health hazard or just the odor of smoke?

Evelyn Kirkpatrick
Germantown, Tennessee

The remedy given was a lighted candle standing in a bowl of ammonia and water. Another person suggested cider vinegar in a bowl. Any chemist or medically-oriented reader wish to answer Evelyn's query above? — Editor

Dear Editor:

Appearing on the 1981 LP Premium Records is the happiest thing of this year for me.

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4B-6045 What A Little Moonlight Can Do — Bill V.
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4B-6042 Guitar Man — Bill
4B-6040 Smokey Mountain Rain — Mike
4B-6039 Southern Rains — Bill V.
4B-6038 Somebody's Knockin' —John
4B-6034 Faded Love — Bill
4B-6036 Lookin' For Love — Bob
4B-6035 Gonna Sit Right Down And Write Myself A Letter — Bill V.
4B-6028 Kaw-Liga — Bill
4B-6025 Everybody's Somebody's Fool — Bob
4B-6013 Ghost Riders In The Sky — Mike
4B-6019 All The Gold In California — Bob
4B-6021 It's Crying Time Again — Bill

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4B-6003 Ozark Romp—Flip Called—Bill & Bob
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4B-6044 Hummin' Bird/Taters

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Mac O'Jima
Sendai, Japan

Dear Editor:

We certainly appreciate the time and effort expended to put out the Handbooks. They are an invaluable learning aid for new dancers and we give them out early to our dancers and Bob has them learn the definitions of the calls as we progress.

Lois Fisk
Mesa, Arizona

We're delighted to print portions of letters as space permits, but all letters must be signed. We will withhold a name if requested.



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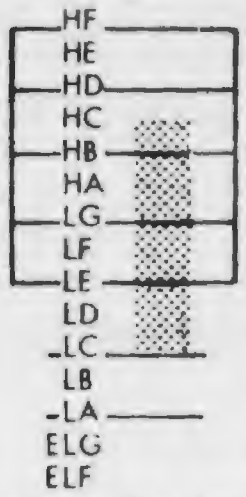


SINGING CALLS

TEXAS COWBOY NIGHT — Big Mac 037
Key: G Tempo: 128 Range: HB
Caller: Ron Mineau LA
Synopsis: (Break) Four ladies chain across — star back home do paso — partner left — corner right — partner left — head ladies center tea cup chain (Alternate break) Walk around corner — see saw own — join hands circle left — boys star by right — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — flutter wheel — sweep a quarter more — pass thru — right and left thru — touch a quarter — walk and dodge — partner trade — reverse the flutter wheel — promenade.
Comment: This release offers a recent western

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding

tune that is quite acceptable to dance circles. The movements are Mainstream and very danceable and timing adequate. Callers may want to give it a listen for their consideration. Melody is very good music.

Rating: ☆☆☆

LUXURY LINER — Rhythm 155
Key: B Tempo: 128 Range: HB
Caller: Wade Driver LE
Synopsis: (Break) Circle left — left allemande — do sa do — men star by left — turn thru at home — left allemande — swing own — promenade (Figure) Head two couples square thru four hands — do sa do corner — spin chain thru — girls circulate twice — turn thru — left allemande — walk by one — swing next girl — promenade.
Comment: What a nice feel on the rhythm of this record. It matches the label name. A fine piece of music with a figure that is not new or unusual but very workable at the Mainstream level. Nice job by Wade. Rating: ☆☆☆☆

RIDE THE TRAIN — Mountain 13
Key: A Tempo: 132 Range: HE
Caller: Mark Clausing LC Sharp
Synopsis: Complete call printed in Workshop.
Comment: At least you have movements to select when using this record from Mainstream and Mainstream APD. Mark does a nice job with enthusiasm. Dancers enjoyed the voices assisting Mark. The instrumental gets an assist with voices also. Music has a good beat.
Rating: ☆☆☆☆

THE MED FLY SONG — River Boat 128
Key: C Tempo: 132 Range: HG
Caller: Bob Elling LB
Synopsis: (Break) Circle left — left allemande — come back do sa do — left allemande corner — weave ring — do sa do — promenade (Basic figure) Heads lead to right — circle to line — go up and back — pass thru — bend

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the line — right and left thru — join hands circle left — halfway swing corner — promenade (Figure Plus I) Heads square thru four hands — corner do sa do — make wave — linear cycle — men reverse the flutter wheel — ladies lead Dixie style — make a wave — trade the wave — swing corner — promenade.

Comment: A title that reflects a recent problem in California. A novelty tune that offers some Plus movements. How well this release will go over in other states may be questionnable. The reason for the wording may already be outlived. The figure is adequate.

Rating: ☆☆

FEELS SO RIGHT — Hi-Hat 5039
Key: C Tempo: 128 Range: HA
Caller: Ernie Kinney LC
Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — heads square thru four hands — do sa do — eight chain four — swing corner — promenade (Alternate break Plus & QS) Four ladies chain — chain back — do paso — heads star the route (Alternate figure A-1) Heads star thru — double pass thru — horse shoe turn — swing thru

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— swing thru again — girls trade — girls run — turn and deal — star thru — pass thru — chase right — swing corner — promenade.

Comment: A smooth dance figure in the Mainstream level. Music is good as noted for Hi-Hat. The tune seems to be a ballad type and a middle of the evening kind of call. Not an exciting type of release but well called. Star the route is also used. Rating: ☆☆☆

IF I KEEP ON GOING CRAZY — Circle D 216
Key: E Tempo: 130 Range: HC Sharp
Caller: Charles Wheatley LB
Synopsis: Complete call printed in Workshop.

Comment: A really good rhythm track on this release with good introduction and musical background. The figure is average, quite danceable and Mainstream all the way. The dancers seemed to enjoy the feeling on the record. Rating: ☆☆☆☆

SO IN LOVE WITH YOU — Mountain 16
Key: E Tempo: 132 Range: HB
Caller: Karen Reynolds & Gary Horn LE
Synopsis: (Break) Circle left — men star right — allemande corner — weave ring — swing promenade (Figure) Heads flutter wheel — sweep one quarter more — double pass thru



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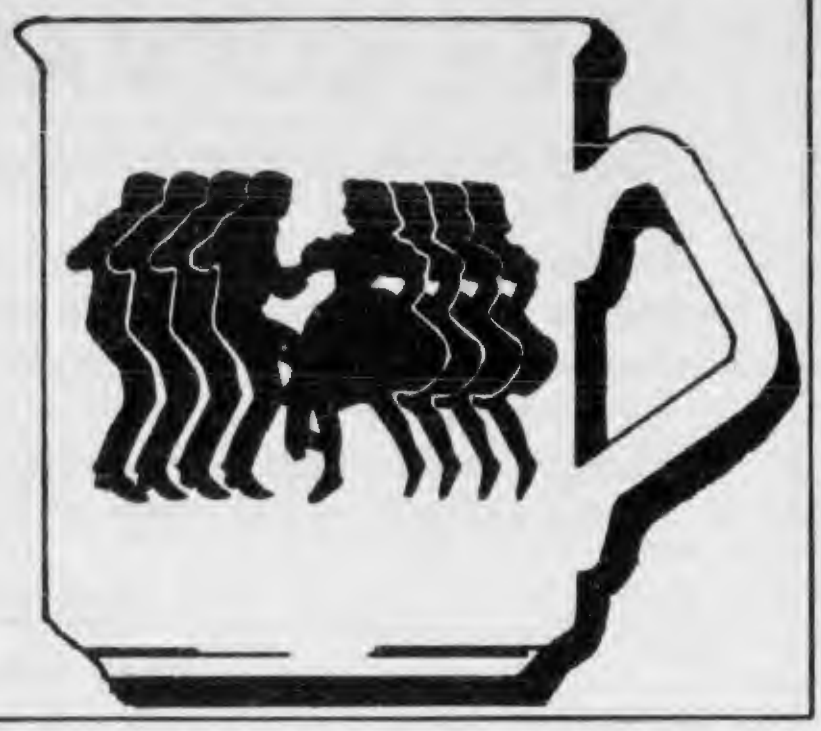
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— track II — swing thru — boys run — wheel and deal — eight chain four — swing next — promenade her.

Comment: The dancers had a difficult time in understanding the calls on this release. Callers need to be more definite in their enunciation and commands. Music is good and well played. Rating: ☆☆

I'M GETTING GOOD AT MISSING YOU — Rhythm 158
Key: D Tempo: 128 Range: HB
Caller: Wade Driver & Pat Barbour LA
Synopsis: Complete call printed in Workshop.

Comment: A nice relaxed tune and well enjoyed by dancers. The figure is different on first sequence than printed on cue sheet. Good musical background and callers will find no difficulty in execution. The different figures on the record made it interesting. Rating: ☆☆☆☆

SET OUT TONIGHT FOR NEW ORLEANS — Roadrunner 503
Key: F Sharp Tempo: 128 Range: HA Sharp
Caller: Randy Dougherty LA Sharp
Synopsis: (Opener) Walk around corner — come back do paso — partner left — corner right — partner left make allemande thar —



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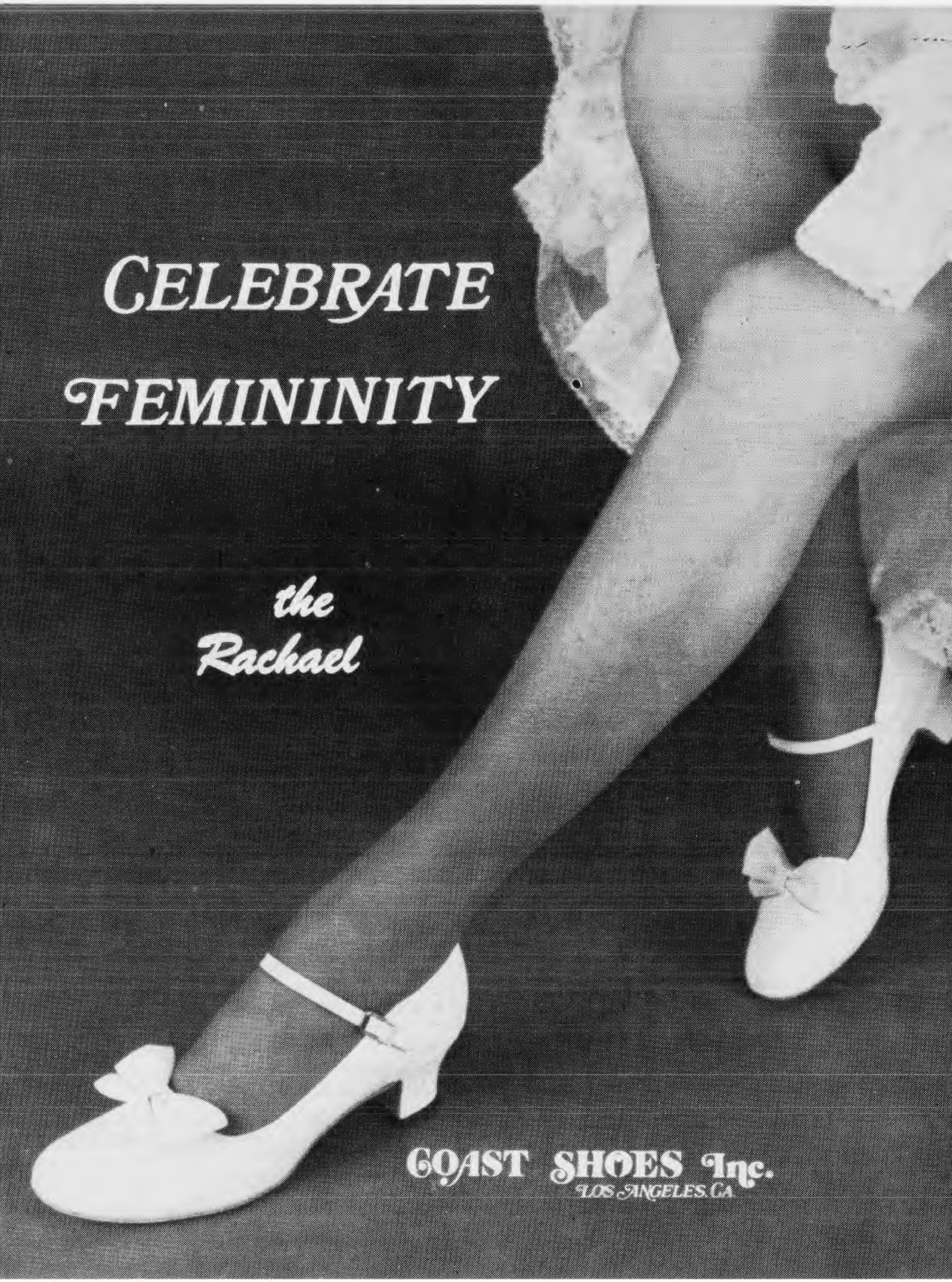


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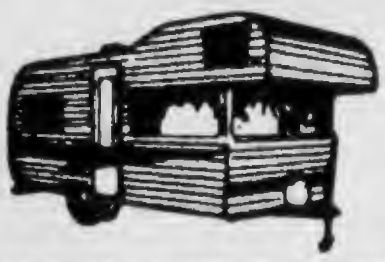

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Comment: Quite a rhythmic dance with a lot of words. Nice job by Randy in his calling. Melody line may offer some problems; this will have to be determined. The music is good and really has a nice feel with adequate, figure. Reminds you of a New Orleans beat.

Rating: ☆☆☆

NEVER BEEN SO LOVED — Hi-Hat 5037
Key: D Tempo: 128 Range: HB
Caller: Ernie Kinney LA
Synopsis: (Break) Circle left — left allemande —

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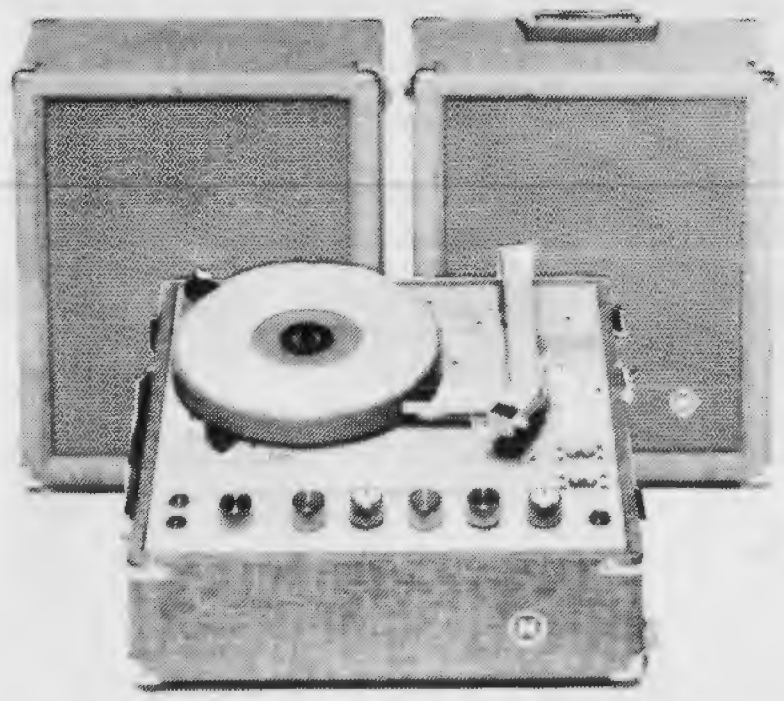
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Comment: Ernie really offers quite a variety of dance movements on this release that will permit the caller to call Mainstream, Plus or Advanced figure including chain reaction. Music is good and callers can listen to make their decision. Rating: ☆☆☆

GOOD 'OLE GIRLS — River Boat 129
Key: C **Tempo: 128** **Range: HG**
Caller: Scot Byars **LF**
Synopsis: Complete call printed in Workshop.

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Comment: Again the music has improved on this label. The figure is overworked and not too different. Dancers enjoyed this fairly current pop western tune. Rating: ☆☆☆☆

LITTLE LADY PREACHER —
Four Squares 797
Key: D & E Tempo: 128 Range: HC Sharp
Caller: Bud Taylor LB
Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run to right — bend the line — move up the middle and back — curlique — cast off three quarters round — fan the top — swing corner — promenade.
Comment: The music as well as the figure is above average and most callers can handle the calling chores on this release. The words are interesting as used by Bud. The curlique, cast off three quarters, and fan the top were nice moves. Rating: ☆☆☆

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Synopsis: (Opener) Circle left — walk around corner — see saw own — allemande left — weave ring — swing — promenade (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring (Figure) Heads promenade halfway — down middle right and left thru — touch one quarter — boys run — right and left thru — veer to left — boys run — squeeze in — boys trade — turn thru — allemande left — swing — promenade.

Comment: A very good use of dance figures and different than most releases. Music is good and Gary does his usual clear and concise voice recording. Dependability is the word for Chaparral releases.

Rating: ☆☆☆☆

REMEMBER OL' SCOLLAY SQUARE — Grenn 12165

Key: C **Tempo: 124** **Range: HC**
Caller: Earl Johnston **LC**

Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — promenade two by two — (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner

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— promenade two by two.

Comment: Quite a time since we have heard from Earl. The timing is enjoyable in a Mainstream dance execution. The tune is not too familiar but can easily be called. The recording level seemed a little low in comparison to other releases. Rating: ☆☆☆

I WANT TO WEAR MY HAT — Rebel 105
Key: E Tempo: 136 Range: HD
Caller: Sam Atkinson & Rick Boswell LB

Synopsis: (Break) Head ladies tea cup chain — circle left — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — touch a quarter — follow your neighbor — boys cross run — recycle — square thru four hands — swing corner — promenade.

Comment: Dancers suggested that the tempo could be slowed for better dancing. The figure offers a follow your neighbor and the overall consensus of the dancers was average. The use of tea cup chain on introduction starts the record. Rating: ☆☆☆

BETTY RUTH — Rebel 106
Key: A Tempo: 136 Range: HC Sharp
Caller: Jeff Nelon LE

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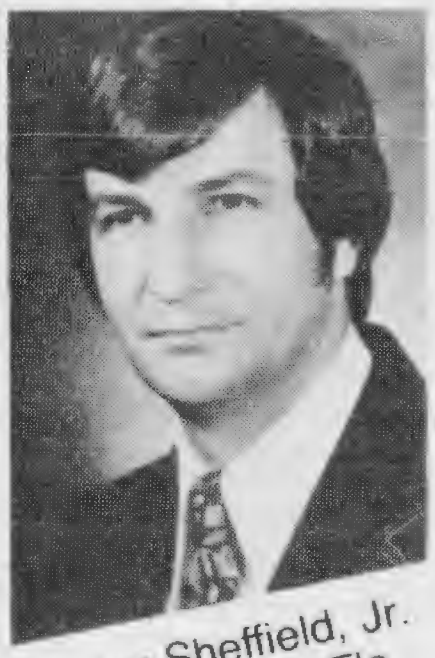
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Synopsis: (Break) Circle left — all eight star by right — girls roll back — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — corner do sa do — touch a quarter — scoot back — boys run — right and left thru — load the boat — swing corner — promenade.

Comment: This dance movement is quite rapid and may have to be slowed for some dancers to make a smoother execution. The figure offered no problem and music is above average. Load the boat is featured with a touch one quarter and scoot back. Dancers had mixed reactions. Rating: ☆☆☆

14 KARAT MIND Prairie 1048
Key: D **Tempo: 130** **Range: HB LA**
Caller: Al Horn

Synopsis: (Break) Four ladies chain three quarters — join hands circle eight — four ladies rollaway — circle left — allemande — weave ring — swing — promenade (Figure) Heads star thru — California twirl — do sa do — make wave — ladies trade — linear cycle — reverse the flutter — fellows go Dixie style — make wave — boys trade — swing — promenade.

Comment: Al puts together a nice figure using a linear cycle with music that is above average. Tempo seemed quite comfortable with the

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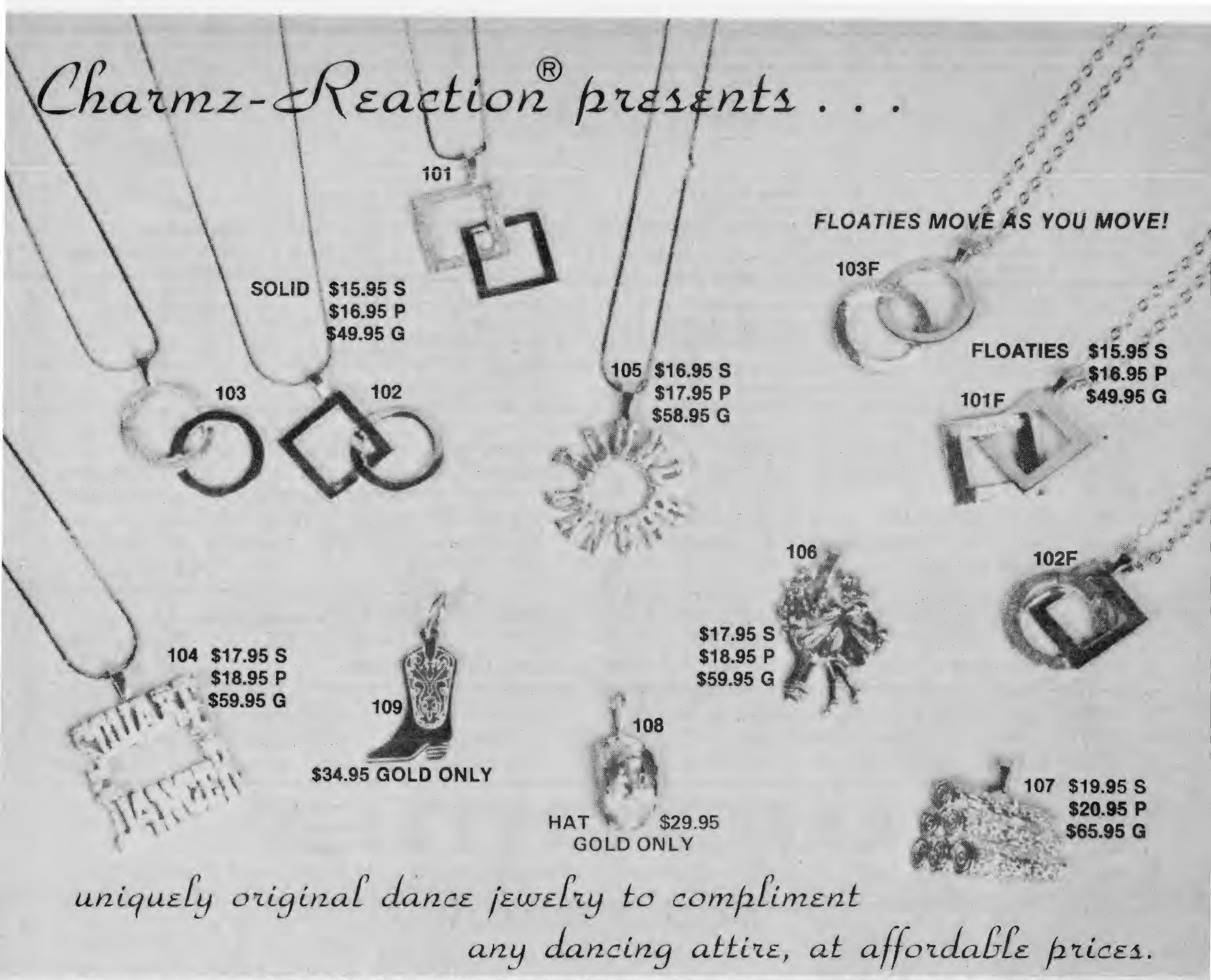


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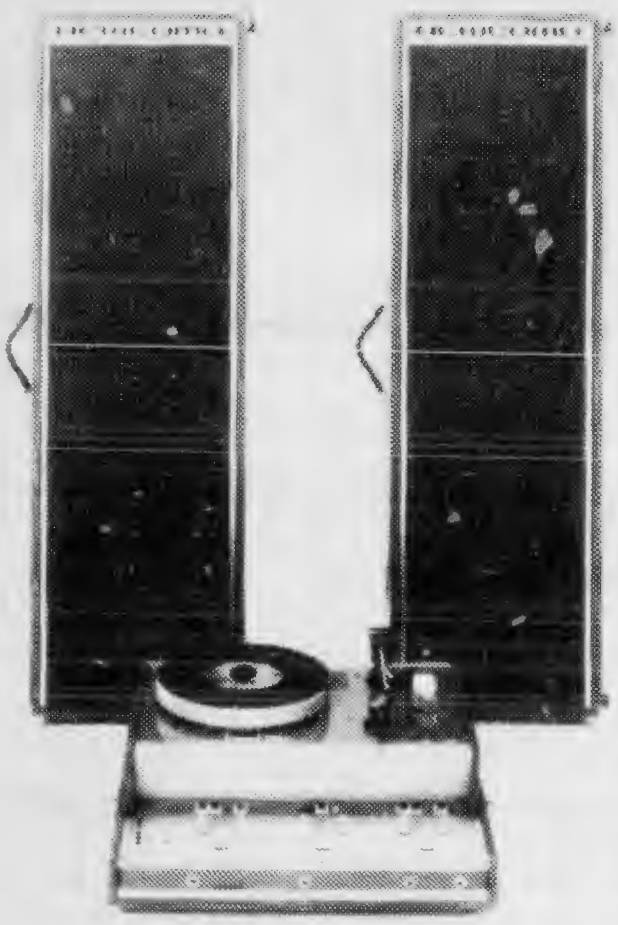
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figure offered. The rhythm seemed to make dancers want to dance. Rating: ☆☆☆☆

IT'S GOTTA BE THAT WAY — Big Mac 032
Key: D & E Tempo: 134 Range: HB
Caller: Don Schadt LB
Synopsis: (Break) Four ladies flutter wheel straight across — bring that fella home — join hands circle left — allemande left — allemande thar — boys swing in star — shoot that star — promenade (Figure) Heads square thru four hands — meet the sides do an eight chain thru — right and left thru — pass to center — square thru three hands — swing corner — promenade.
Comment: A dance that moves quite rapidly and dancers cannot hesitate in doing the movements. The music is good and well played. The choreography is adequate with nothing outstanding. Rating: ☆☆☆

LIGHTS OF DENVER — Mountain 14
Key: C Tempo: 128 Range: HC
Caller: Dean Fisher LC
Synopsis: (Break) Heads lead star the route — left allemande — curlique — boys run — left allemande — promenade (Figure) Heads promenade halfway — sides pass the ocean

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Comment: Introduction may be tricky for callers to get the cue of star the route. The music is average and dancers said melody seemed to become slightly monotonous. Figure is ample in dance movements. Rating: ☆☆

LOVING HER WAS EASIER — Rhythm 156
Key: E Flat Tempo: 130 Range: HC
Caller: Wade Driver LA Flat

Synopsis: (Break) Circle left — left allemande corner — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head two promenade halfway — square thru four — swing thru — boys trade — boys run — bend the line — half square thru — trade by — swing corner — promenade.

Comment: This release will have callers working a little on phrasing. Wade and helper make it sound easy. The choreography is well timed and offers no problem. The music as usual is good. Rating: ☆☆☆☆

MORNING OF MY MIND — Dance Ranch 664
Key: C Tempo: 128 Range: HC
Caller: Al Stevens LC

Synopsis: (Break) Four ladies chain three quarters — half sashay — circle left — left allemande — weave ring — do sa do promenade (Figure) Heads square thru four hands — make right hand star — heads star left — to corner touch to a wave — ladies trade — recycle — veer to left — ferris wheel — pass thru swing corner — promenade.

Comment: Nice calling by Al. The melody could cause problems for some. The choreography has enough movement to satisfy dancers. Music is average. Rating: ☆☆

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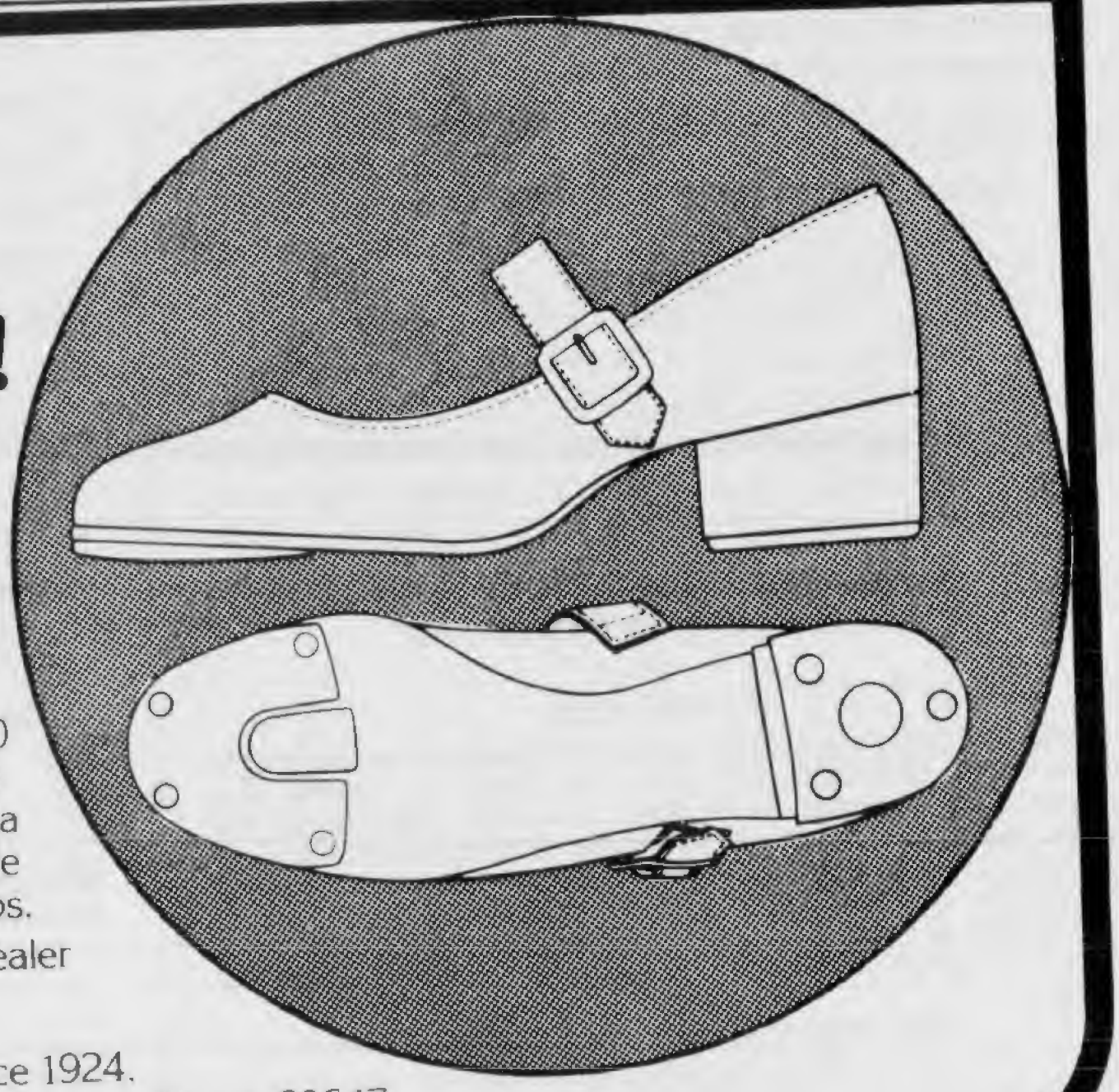
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Apr. 17-18 — Knotts S/D Festival, Knotts Berry Farm, Buena Park, CA 90620 (714) 952-9400
Apr. 23-24 — Riptides 13th Annual S/R/D Festival, Norfolk Scope, Norfolk, VA — 5036 Kemps Farm Pl., Virginia Beach 23463 (804) 467-1756
Apr. 23-24 — Spring S/D Festival, Convention Hall, Century II, Wichita, KS — 4533 Laura, Wichita 67216
Apr. 23-24 — 24th New England S/R/D Convention, Worcester, MA — 162 Bullard St., Holden, MA 01520
Apr. 23-24 — Desert Twirlers Jamboree, Mohave High School, Riveria, AZ
Apr. 23-24 — 6th Annual Queen City S/D Festival, Frank Cochran Center, Meridian, MS — 4943 West Gate Hills, Meridian
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Apr. 23-24 — A Spring Extravaganza, 1st

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Apr. 23-25 — Jamboree, J. Lloyd High School, Trail, B.C.
Apr. 23-25 — Holiday for Spring, Best Western Inn, Niagara Falls, N.Y.
Apr. 23-25 — California State Convention, San Diego Community Con Course, San Diego, CA — 1212 East Service Ave., West Covina, CA 91790
Apr. 24 — Heart of America Fed. Conv., Trade Mart, Kansas City, MO — c/o Bolinger, Rt. 1, Box 251, Blue Springs 64015
Apr. 25 — Annual Spring Festival, Kent State Univ., Kent, OH — 2369 Tallmadge Rd., Ravenna, OH 44266
Apr. 24-25 — Columbine Conclave Leadership Seminar, Colorado Women's College Campus, Denver, CO — 6105 Richfield Way, Denver 80239 (303) 371-3303
Apr. 30-May 1 — Ranch House Roundup, Panama City, FL
Apr. 20-May 2 — Silver State Festival, Reno, NV — P.O. Box 2716, Reno 89505
May 1 — Dance-O-Rama, State University College, Brockport, NY — 32 Oak Dr., Hamlin, NY 14464
May 1 — Promenaires Spring Festival, Decatur, AL
May 1 — ECTA Student Jamboree, Hanau, Germany
May 1 — Annual All-Nighter Dance, Winchester, IN
May 1-2 — North Country Hoedown, Community Center Ballroom, Gilbert, MN

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June 1-5
James Pettus, New Mexico; Rounds by Daryle & Bobbie Stephens, New Mexico
June 8-12
Dick Northum, Texas
June 17-19
TRAIL-END FESTIVAL — Bob Fisk, Arizona; Rounds by Bill & Nona Lizut
June 22-26
Chuck Skaggs, Oklahoma
June 29-July 3
Jerry Barnes, Texas
July 6-10
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July 27-31
Gerald McWhirter, Oklahoma
August 3-7
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August 10-14
Vern Weese, Texas
August 17-21
Garey Smith, Texas
August 24-28
Bobby Jones, Texas
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May 8 — Jamboree, Myriad Convention Center, Oklahoma City, OK

May 14 — Spring Celebration, Jessamine Street S/D Center, Knoxville, TN — 1004 Roderick Rd., Knoxville 37923

May 14-15 — Square Dance Festival, Del Rio, TX

May 14-15 — 5th Annual Dixie Roundup, Civic Auditorium, Gatlinburg, TN — c/o Criswell, PO Box 1301, Bristol, TN 37621

May 14-16 — 16th Annual Singles Convention, San Jose Convention Center, San Jose, CA — 369 Education Park Dr., San Jose 95133 (408) 259-6401

May 15 — 14th Annual Rose City S/R/D Festival, Saint Clair College, Windsor, Ontario, Canada — (519) 252-0672

May 16 — Apple Blossom Festival, Townsend, VT — 40 Nichols, PO Box 184, Newfane, VT 05345 (802) 365-4207



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May 16 — Northway Squares Dance-a-thon, Moses Ludington Hospital, Ticonderoga, NY — c/o Jenkins, Mockingbird Hill in Minerva, Olmstedville, NY 12857

May 16 — World's Fair Special, Allemande Hall, Chattanooga, TN — 109 Amhurst Ave., Chattanooga 37411 (615) 698-0872

May 21-22 — May Festival, Bayfront Plaza Convention Center, Corpus Christi, TX — 502 Barracuda, Corpus Christi 78411

May 21-23 — May Day Jamboree, Clearwater, British Columbia — Shuffling Shoes S/D Club, Box 666, Clearwater V0E 1N0

May 21-23 — Southcoast S/D Festival, Costa Mesa, CA

May 22 — Merry Mixers Special, Civic Center, Huntsville, AL

May 22 — MSDA Special, Shrine Auditorium, Mobile, AL

May 23 — B 'N' B's 8th Annual Strawberry Festival, Wagon Wheel S/D Center, Torrance, CA — 13713 Vermont Ave., Sp. 33, Gardena, CA 90247

May 23 — Do-C-Do 24th Anniversary, John

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May 28-29 — Starduster's Spring Fling, William Fleming High School, Roanoke, VA — (703) 366-1496

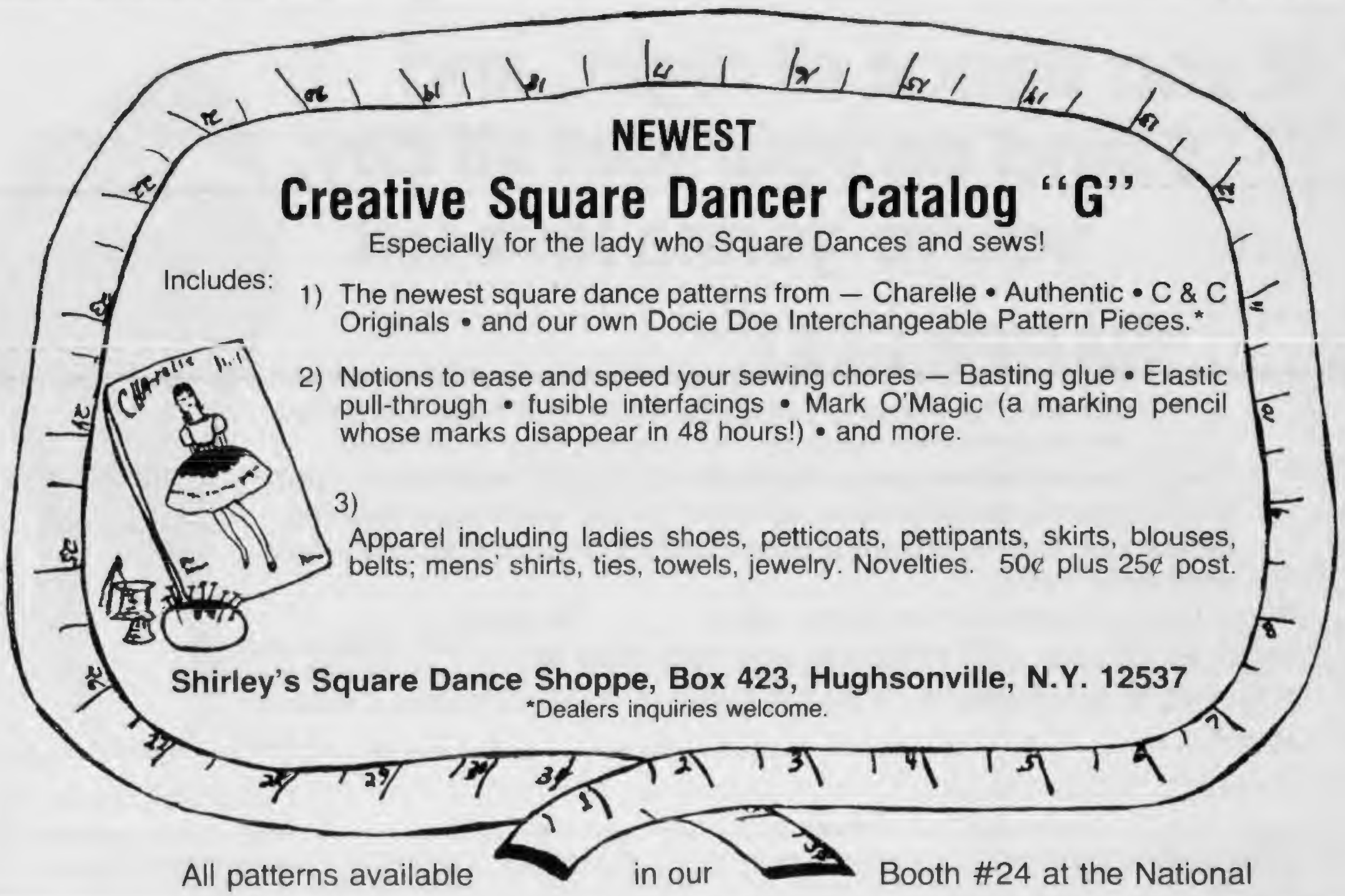
May 28-29 — Arkie Stars Memorial Weekend Festival, Henderson State University Student Union Ballroom, Arkadelphia, AR — 1119 Cado St., Arkadelphia 71923

May 28-29 — Spring Fling, Western High School, Las Vegas, NV — 2409 Pine Creek, North Las Vegas 89110 (702) 453-1441

May 28-30 — 29th Florida S/R/D Convention, Lakeland Civic Center Complex, Lakeland, FL — PO Box 40914, St. Petersburg, FL 33743

May 28-39 — Golden State Round Up, Civic Auditorium, San Francisco, CA — 787 Grace Ct., Livermore, CA 94550 (415) 447-6227

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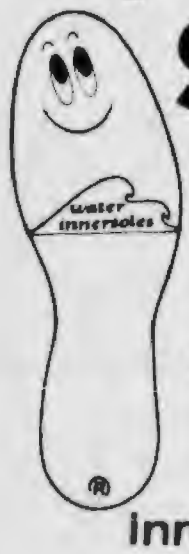
Alamo style, **A;** completed double pass thru, **G;** double pass thru, **N;** eight chain thru, **E;** hourglass, **I;** left hand columns, **F;** lines facing out, **M;** parallel two faced lines, **J;** parallel waves, **B;** quarter tag, **O;** right hand diamonds, **L;** thar star, **D;** tidal wave, **P;** three-quarter tag, **C;** trade by, **H;** wrong way thar, **K.**

If you enjoy working this type of puzzle, please let us know. We always appreciate our readers' reactions to different features.

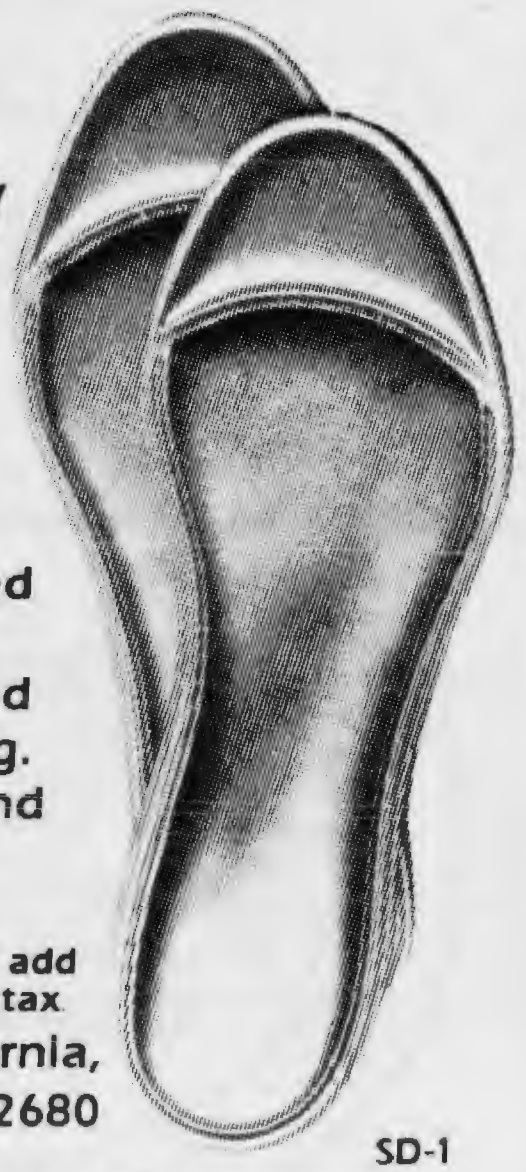
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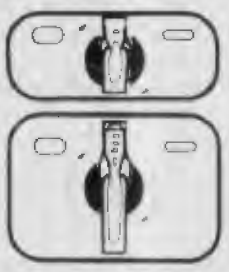
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GRAND SPIN

(revisited)

EXCEPT FOR THE GRAND SQUARE which is Basic 25 on the Callerlab list, all of the other "grand" movements are *gimmicks* or variety movements which are usually walked thru or taught if included in an evening's dance program. We've enjoyed the Grand Prowl, the Grand Sweep and others and most of these have appeared as a Style Lab feature.

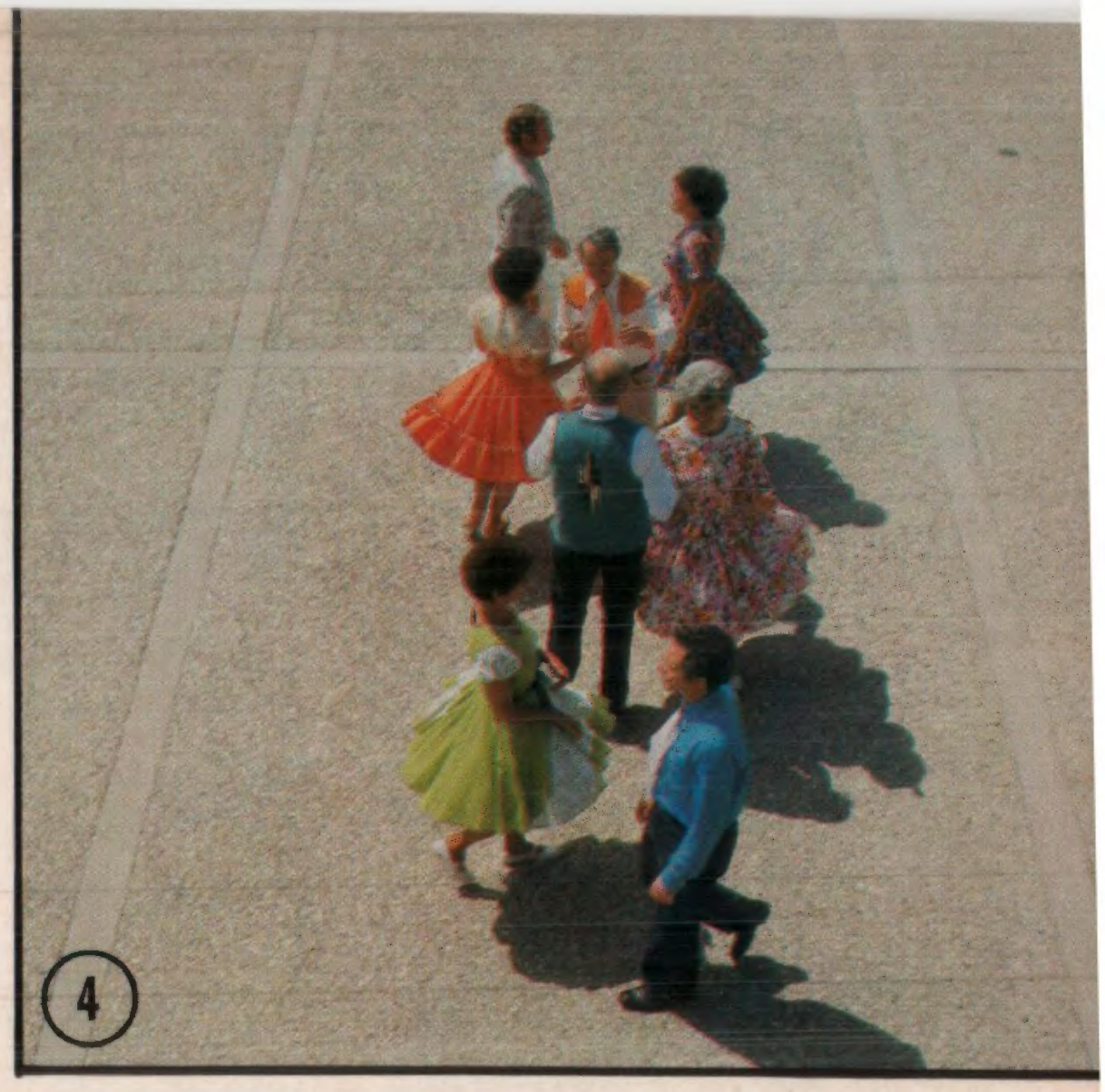
We have an opportunity this month to look at the Grand Spin. It has been featured in the past but not in full color, which makes it easier to follow each dancer throughout the routine.

Starting from a square, the sides face and backup (1) much as they would do in the grand









square. By count 4, the sides have reached the corners (2) and have turned one quarter to face their opposite (3). Moving forward (4), the original sides do sa do (5) and star thru (6). Finishing the star thru (7) they are at the head position (8) ready to do the pattern designed for the head couples.

While all of this is going on, the heads have their own traffic pattern to follow. On the first beat, they move forward (1) and pass the ocean (2) momentarily ending in an ocean wave formation in the center of the square (3). Without a stop, they do a spin the top (4) finishing it off with a star thru (5). As they conclude the star thru (6), they move forward out of the center of the square and do a California twirl (7) and then turn to face their partner (8) ready to start the grand square and follow the directions originally given for those at the side positions.

An important suggestion for any of these grand square variations is that dancers be cautioned not to rush but think of their movements in terms of four or eight beat actions. The entire segment shown here, going through one time, takes 16 steps or 16 beats of the music. Four times through (64) steps puts all the dancers back with their original partners and at their home positions.



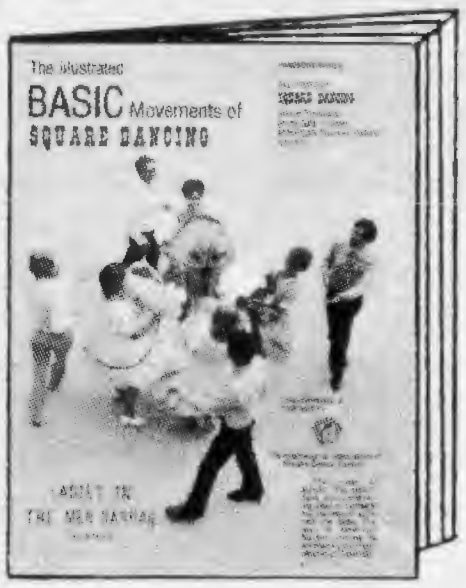


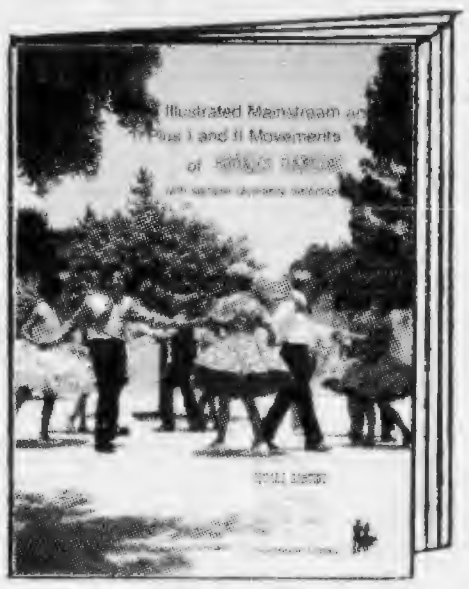
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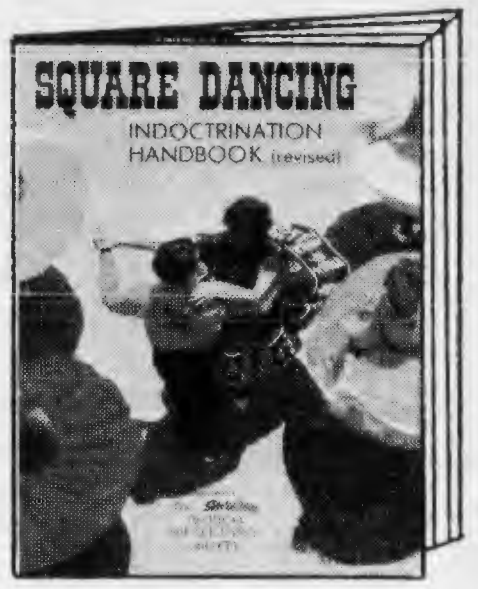




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4 Indoctrination Handbook



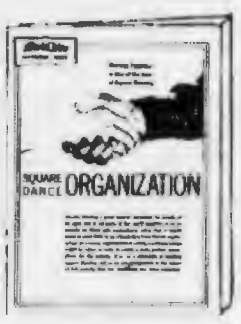
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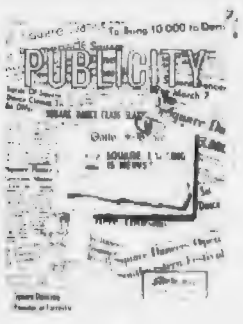
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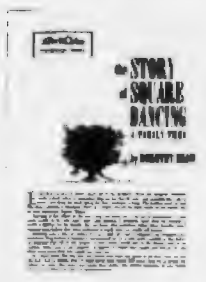
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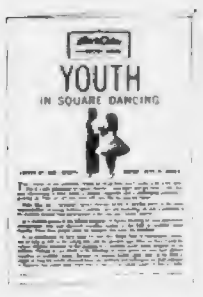
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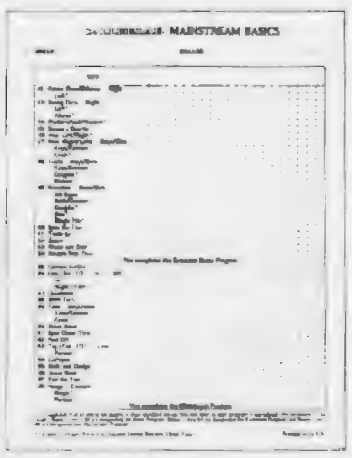
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11. Plastic Record Sleeves $15.00 per 100, plus $2.50 postage)





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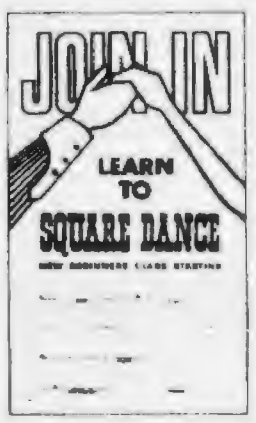
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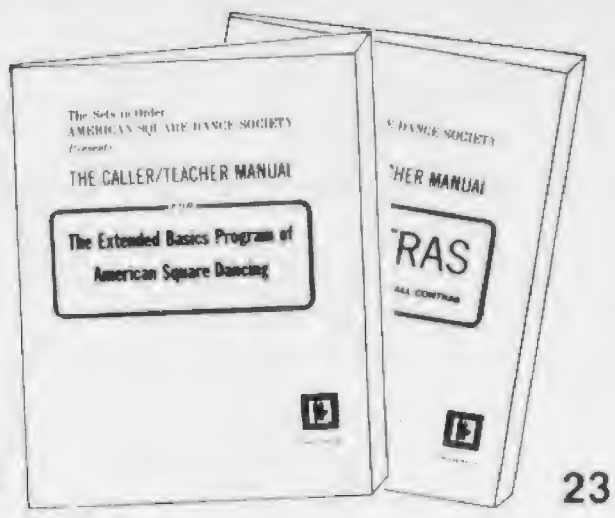
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13. Non-Dancer Promotional Four-page Flyer ($4.00 per 100 Min. order; $29.50 per 1000) (Postage $1.75 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.75; Add 50¢ for each additional binder)
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The Caller/Teacher Basic Manual is out of print. A new Manual through Mainstream is in the preparation stage.



22 23



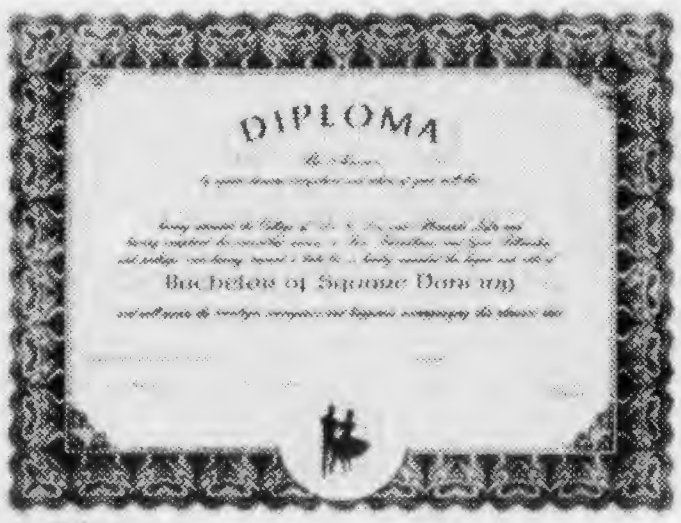
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22. Caller/Teacher Manual for the Extended Basics ($6.00)

23. Caller/Teacher Manual for Contra Dancing ($6.00)

24. American Round Dancing — Hamilton ($2.50)

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26 27



28

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29

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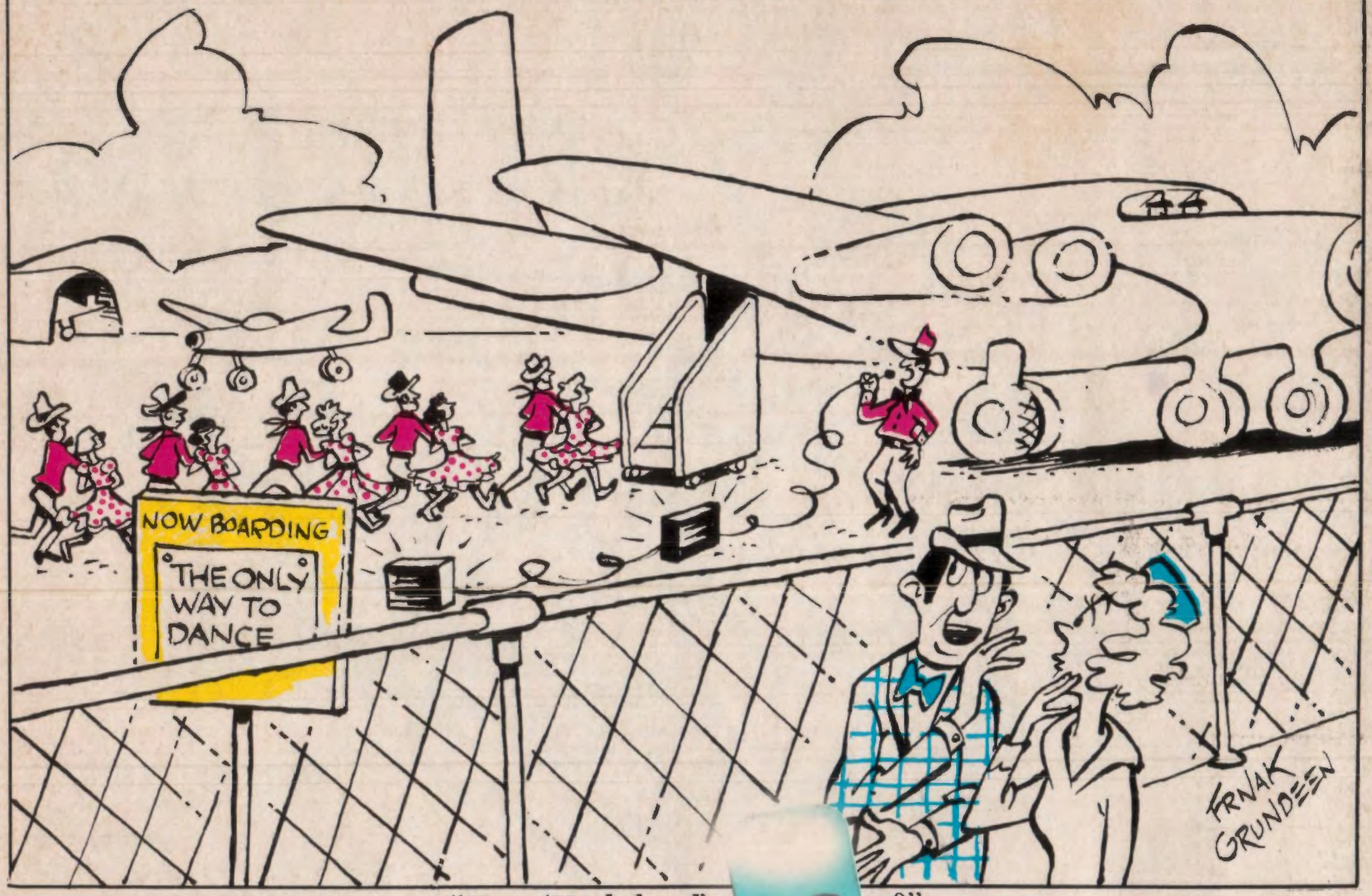
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